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AN ACCOUNT OF A SERIES OF PICTURES, IN THE GREAT ROOM OF THE Society of Arts, Manufactures, and Commerce, AT THE *ADELPHI.*

By JAMES BARRY,
R. A. Professor of Painting to the Royal Academy.

Laudandaque velle, sit satis.

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AN

ACCOUNT

OF A SERIES OF

PICTURES,

IN THE

GREAT ROOM

Society of Arts, Manufactures, and Commerce,

AT THE

ADELPHI.

TO THE

KING.

I Moſt humbly beg leave to lay at your Majeſty's feet, the following account of a ſeries of Pictures, on the ſubject of human culture.

I have endeavoured to execute thoſe Pictures as a rejoinder and aid to the reaſoning, in behalf of your Majeſty's people of theſe iſlands, that I have urged in my inquiry into the real and imaginary obſtructions to our acquiſition of the arts, which, as a poor teſtimony of humble duty, and with great humility, was laid at your Majeſty's feet in 1774.

That your Majeſty, who is the equal and affectionately tender father of all his people, may long continue to derive ſa-

tisfaction from the Arts, and that theſe Arts may continue to merit your Majeſty's moſt gracious and neceſſary protection, is the humble, though earneſt prayer,

May it pleaſe your Majeſty,

Of your Majeſty's

Moſt dutiful ſervant,

And moſt faithful ſubject,

JAMES BARRY.

INTRODUCTION.

SOME few years ſince, when I was at Rome, Abbé Winckleman, the pope's antiquary, publiſhed a hiſtory of the art, which gave great offence to many of our people, as it contained very ſevere reflections upon the character of the Engliſh, charging them with the want of capacity and genius to ſucceed in the ſuperior exertions of the arts of painting, &c. and that their continued practice demonſtrated that they were fitted for nothing greater than portraits, and other low matters, from whence no honour could be derived either to the artiſt or the country. Abbé Winckleman having in this matter only gleaned after Abbé du Bos, and the preſident Monteſquieu, theſe injurious opinions were become the common creed of the greateſt part of the dilletanti and pre-

tenders to picture knowledge. But as the principle upon which this ſyſtem proceeded was founded in error, and occaſioned by the ignorance of thoſe gentlemen, of the nature of the art itſelf, and of the mode and proceſs of its growth and corruption; it appeared to me, that the ſetting of theſe matters in their true point of light, would be an undertaking not unbecoming an artiſt, and from whence ſome little credit might be derived, I was ready enough to flatter myſelf, that the doing of this had been fortunately reſerved for me; and accordingly, ſoon after my return from Italy, I took the liberty of humbly preſenting his Majeſty (as the firſt fruits of his academy) with my inquiry into the real and imaginary obſtructions to the acquiſition of the arts in England, which was very imperfectly publiſhed by Becket, in 1774; and it has been not a little flattering to me ſince, to find the object of it admitted as true and indubitable, by thoſe who ſtand

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in the higheſt eſtimation with the public, for judgment, knowledge, and candour.

But the moſt ſatisfactory proof of all was yet wanting, I mean the actual production of ſome great work of hiſtorical painting. This was little likely to happen, not ſo much from any inſurmountable difficulty in the undertaking itſelf, as from the ſervile, trifling views of the public, the particular patrons, or more properly the employers of the artiſts, who from cauſes, which have been largely explained in the inquiry above mentioned, were intent upon nothing but the trifling particulars of familiar life, waſting the whole time, vigour, and practice of our artiſts in ſuch a manner as made genius and high information quite uſeleſs, and daily rendered the few, who from nature and ſtudy were at all qualified, but the more and more unfit to reach that ſtandard, by which alone we could be entitled to vie with the great performances of Italy, France, &c.

The difficulty of ſubſiſting by any other ſpecies of art, than that of portrait painting, the mean counſel of parents and friends, under the miſtaken notion of prudence, and the love of eaſe and affluence, had ſo operated upon our youth, that the country has been filled with this ſpecies of artiſts. When men ſuffer themſelves to be forced away from their own views of obtaining an honeſt fame, by advancing their art, by adding new energies to it, by attempts to unite it more cloſely with the utility and improvement of mankind, in manners, in underſtanding, in private and in public virtue: when men are prevailed with to relinquiſh theſe, it may well be imagined that ſome few may be found capable of running even into their very oppoſites, into what is not only mercenary and ſordid, but alſo vicious, every thing that is mean in art, and ſtill meaner in morals, may then naturally be expected; their houſes (ſhame upon them) will become convenient,

nient, and for other purpoſes.---To which thoſe of painting portraits, ſerve but as a blind---But at beſt few other ends can be anſwered, than acquiring a ſubſiſtence or a fortune, by complying with the narrow views of others, and the multiplying trifling but profitable particulars, which, as we have ſeen, has no other effect as to the reputation of the country, than to ſully and diminiſh it, and to add new and continued force to the ſarcaſms of foreigners, upon our want of capacity for great exertions. Were we to continue multiplying portraits for a century longer, were we to arrive at ever ſo great a degree of mechanical excellence in this way, it could make no alteration in the opinion of Europe ; we ſhould be ſtill, as we have been, a ſcoff and a bye-word amongſt nations. Even in the painting of landſcape, where much more genius and extent of mind can be ſhewn, and where ſome of our artiſts have poſſeſſed the

firſt rate abilities; is it not more than probable that theſe excellent artiſts will not obtain the full credit they deſerve, until the curioſity and attention of the world ſhall be excited by our ſucceſs in the higher ſpecies of art; when we have ſucceeded in this, we ſhall then probably get credit for the inferior departments, and not before.

The reader will, I hope, not ſo far miſtake, as to ſuppoſe me inclined to caſt the leaſt reflection or cenſure upon the practice of painting portraits ſimply and fairly taken, far, far from it; no man values it more than I do when it is confined within its proper channels; like others I feel myſelf intereſted in the portrait of an anceſtor, a parent, a friend, of a benefactor to his country or ſpecies, of a wife, a great, or a beautiful perſonage; I am no ſtranger to the merit of the fine portrait of Mr. Abel at his deſk, in the act of compoſing; of Mr. Hone, with his face

face partly ſhaded by his hat; of a primate walking in the country; and of ſome others which appear now and then, and in great meaſure compenſate for the heaps of inconſequential traſh, or pot-boilers (as they are called) which are obtruded upon the public-view; this may be lamented but cannot be helped, as an exhibition muſt be made up of what the painters are employed about. I am happy alſo to obſerve that ſome of our portrait painters are, beſides their excellence in the line of their profeſſion, no leſs remarkable for their unſullied honour and probity; theſe I very much reſpect, and I hope they will conſider themſelves as entirely out of the queſtion, when I take the liberty to obſerve in general, that from our too eager attention to the trade of portraits, the public taſte for the arts has been much depraved, and the mind of the artiſt often ſhamefully debaſed, and yet the ſole painting of theſe portraits, comparatively

ratively contemptible as it has appeared to people of elevated minds, to foreigners, and indeed to all, who are not acquainted with, and intereſted in the originals, is notwithſtanding the means amongſt us, (as the ingenious Webb and others have obſerved) by which is obtained a faſhion, a fortune, and upon true commercial ideas, a rank and conſequence, as the buſineſs and reſort of the ſhop; and the annual profits of it are the only eſtimates which generally come under conſideration. Here then is a ſituation ſtrongly tempting a ſhewy man, to proceed a ſtep farther, at obtaining a more univerſal admiration, if it can be obtained by mean hypocriſy, and all the diſingenuous reſources and quackeries which muſt neceſſarily, and as he may think will probably, ſupport an artificial conſequence thus founded upon the unſtable baſis of folly and vanity. After all this affluence which may ariſe from the vogue for making portraits, is the whole

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of what it will naturally produce; this, as was before hinted, may by little neceſſary arts and induſtrious puffing, be made to fill up for the moment the little minds of the thoughtleſs rabble, whether of the polite or vulgar ſort, or both, and will even help to confound matters ſtill further, and give our names a conſequence with ſome of thoſe diſpenſers of fame, the book-makers; who, however knowing in what they may have really ſtudied, can, with a very few exceptions, hardly be conſidered for their knowledge of the arts as in any thing differing from the mere herd: but with thoſe who are really intelligent in the arts, all this exterior and eclat of appearance will be laughed at, and can avail no more as to the matter of reputation, than the ſucceeding in any other faſhionable manufacture, where genius and high ability can have had no concern.

This kind of work is indeed made with paint, &c. ſpread upon wood or canvaſs; and

and ſo far we can account for the miſtake of many of our ſhort-ſighted literati; but in all the higher reſpects, it comes as far ſhort of the art of Rafaelle, and the other great hiſtorical painters, as Homer and Milton are from little occaſional verſifyers; or Hippocrates, Harvey and Boerhaave, from dentiſts and corn cutters. This then is the meſs of pottage for which theſe Eſaus ſell their birth-right; and the loſs is ſurely more than the gain in ſuch a barter, where the natural paſſion for well-deſerved glory is meanly ſacrificed to a factitious thirſt of lucre and vanity, with which it is impoſſible for the mind to be ſatisfied. Thus at jar with the very end and deſtination of his faculties, a man's nobler appetites will become his continual accuſers, unavoidably actuated by envy, and all the baſer paſſions, worſe (if we believe that great maſter of life and manners, Horace) than any torments ever deviſed by the Sicilian tyrants, his only reſource will be in the tem-

temporary artifices, his cunning may deviſe for the ſuppreſſion of his rivals, at the expence of the little that may remain of virtue and integrity; and in this, whether he ſucceeds or not, he will, in the end, but give the finiſhing blow to his own quiet.

A man, in ſuch a wretched ſituation, (for wretched it undoubtedly muſt be, notwithſtanding all diſguiſes and appearances) would naturally have more of my pity than cenſure, were it not for the great miſchiefs he is ſometimes inclined, and often enabled to perpetrate, in obſtructing the purſuits of genuine legitimate art; a great deal might be uſefully ſaid on this ſubject; however, for the preſent, I ſhall content myſelf with obſerving (and it may have its uſe with the riſing generation of artiſts) that leſs pains and trouble than is neceſſary to ſupport debaſed art, and a falſe conſequence, would, if differently directed, have enſured to them the real unfading glories of their profeſ-

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ſion, together with what is much more valuable, the additional ſerenities of a quiet unwounded conſcience. However, the miſchief that may be done in this way will be of ſhort duration, when the real artiſt will recollect, that he is bound in duty, both to God and his country, to make head againſt all fraud and wrong, whatever it may coſt him; our duty is eaſily ſeen, and ought to be, if not joyfully accepted, at leaſt reſpectfully ſubmitted to; whether we are martyrs or conquerors, can be no part of our concern, as it does not depend upon us; for the ends of Providence are anſwered ſometimes one way, and ſometimes the other. Happy thoſe whoſe ſphere of action enables them to purſue this line of duty in great matters: but even they are not inglorious who act worthily in the inferior, and more contracted ſituations that God has alloted to them. Every man then, in this warfare of life, arts, &c. is either ſoldier or general, and muſt not timidly

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deſert his poſt, and leave the field in poſ-ſeſſion of his baſe antagoniſts, as was unfortunately the caſe of poor Mr. Huſſey; if he had previouſly taken care to leave (if poſſible) ſome monument of general manifeſtation behind him, the arts would not be upon the footing they are at this day, and thoſe who came after him would have had fewer difficulties to ſtruggle with. It may be thought by ſome, that it is giving too much conſequencc to wretched cabals and miſrepreſentations, to ſuppoſe that they could have been ſo very effec-tual in obſtructing the progreſs of ſupe-rior art, and that there is nothing ſo very uncommon and peculiar in this matter: as malice, envy, and every kind of baſe attack, have ever conſtantly followed great undertakings in all ages of the world, and in every art, and yet have never been able to hurt the credit of either; that all the ſcurrilous attacks, criticiſms, and cabals of the ſcribblers of the laſt age, which gave occaſion to the

writing of the Dunciad, and which are ſo elegantly lamented in that beautiful little poem printed in the notes (a) could neither prevent Pope from writing, or people of good taſte and good ſenſe, from reading and admiring what he had written. But theſe caſes are in one reſpect very materially different; for the poſſeſſors of poetical or other literary abilities, are ſo far happily circumſtanced, that if the means of ſubſiſtence be once ſecured, they can have few or no obſtructions to prevent the exertion of their talents, compared with thoſe that lie in the way of other arts. Rafaelle, M. Angelo, and Carrache, could not have produced their great works, without the Siſtine Chapel, the Vatican, and the Farneſe Pallaces: whereas Milton's poem required neither a palace nor a prince, and is as much within the purchaſe of the mechanic, as of the ſovereign. A great effort of hiſ-

(a) While malice, Pope, denies thy page.

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torical painting, which requires a church or a palace to place it in, and can have but a ſingle proprietor, upon whom the whole expence muſt fall, is likely to meet with many obſtructions, to which poems and other literary productions of eaſy purchaſe are not liable; and notwithſtanding that an attention to the beauties of poetry and literature, makes part of every man's education in this country, yet, if we ſhould for a moment ſuppoſe that a poem was like a picture, unique, and to be confined to the poſſeſſion of ſome one great employer or purchaſer, it is very much to be doubted, whether brigue and cabal would not in that caſe have been much more effectual in preventing the great from becoming either employers or purchaſers; and whether many excellent productions would not have been ſuffocated in their birth, from which the country at this day derives no ſmall reputation. How much more fatal muſt this be in painting, which has the addi-

tional diſadvantage of being of recent introduction, as yet hardly naturalized, and conſequently not ſo generally ſtudied and underſtood.

When therefore we reflect, that in the number of thoſe who apply to the arts, many muſt unavoidably fail of ſucceſs, from the want of natural parts and genius; many more from the want of education and proper culture; many others loſt in ſordid purſuits, in pleaſure, indolence, &c. there can remain but a few indeed likely to think of ſtruggling with the difficulties of elevated art: of this few, ſome wait in vain for patrons, who, though not always neceſſary to thoſe who will employ themſelves in mean and ordinary things, are yet greatly wanting for the furtherance of ſuperior views; a very little would do a great deal in this way; and it is to be hoped, that patronage and honourable countenance will not be always flung away without benefit to art, or credit to either the country or

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the donor. But this, added to the other reaſons that have been enumerated, will ſufficiently account why ſo little has been hitherto done in ſuperior art.

With reſpect to hiſtorical painting, people will not now give us credit for common-place matter, of which, for a century paſt, there has been more than enough all over Europe; many ſubjects have been long ſince exhauſted, by the accumulated ingenuity and induſtry of our predeceſſors on the Continent. Artiſts of no compaſs of mind, or genius, are notwithſtanding neceſſitated to fall into this beaten track, and will content themſelves, as Sterne happily expreſſes it, with pouring the ſame water from one veſſel to another, and think they do ſomething when they change particulars, this way or that, from ſitting to ſtanding, &c. when they alter or add to the mere material, without adding to the ſubject. But if Carlo Vanloo, Carlo Marratti, Cigniani, Cigoli, &c. had done nothing

more original than the painting of nativities, with the light coming from the child, the affection of the mother, ſimplicity of the ſhepherds, the angels, Joſeph, the ſtable, the ox, the lamb, &c. we ſhould have given the praiſe to Antonio Corregio, to whom all this belongs, without paying much regard to the paltry alterations or additions of his barren imitators. There are many ſubjects of the New Teſtament, which have been already ſo hackneyed, that a moment's inſpection will convince us, that there is hardly any thing admiſſable into them, that has not been executed over and over again; and, conſequently, prints and drawings of them within every man's reach; ſo that for the ſame reaſon that mere mechanical artiſts will run after theſe kind of ſubjects, a Pouſſin, a Le Sueur, and all who poſſeſs a mind and genius adequate to their art, would wiſh to avoid them. The Crucifixion, though a ſubject often painted, yet, in the hands of a Pouſſin, it acquires

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an important novelty in the riſing of the Ghoſts, the darkneſs, &c. this, however, is not always practicable; and where it is not, ſuch ſubjects will naturally be thrown aſide by a great man, as barren and unproductive. It is not by evading the difficulties of the art, by furbiſhing up old inventions, or by putting figures together without any invention at all, that we can rival the great works; if picture knowledge is new in England, it will not be always ſo; we ought not to build too confidently on the ignorance of the public, or on the clatter of intrigue and faſhion; the one is not very durable, and the other reaches but a ſhort way. The Majeſty of Hiſtorical Art requires not only novelty, but a novelty full of comprehenſion and importance.

The higher exertions of Art, as in Rafaelle, &c. require, for the develloping of all their beauties, not only ſome degree of information in the ſpectator, but alſo that he conſiders them with

ſome attention and ſtudy; and theſe artiſts were particularly happy in this reſpect, as there were a great many people, both in Italy and France, with much leiſure and eaſe of mind, who particularly delighted in theſe ſtudies, and who, by their ingenious explanations, were a kind of uſeful and very agreeable medium between the artiſts and the public. It is an abſurdity to ſuppoſe, as ſome mechanical artiſts do, that the Art ought to be ſo trite, ſo brought down to the underſtanding of the vulgar, that they who run may read: when the Art is ſolely levelled to the immediate comprehenſion of the ignorant, the intelligent can find nothing in it, and there will be nothing to improve or to reward the attention even of the ignorant themſelves, upon a ſecond or third view; ſo much for what was wanting in Hiſtorical Art.

As I had been bred up in this way, had every advantage of ſtudy, and time before me, I thought myſelf bound in duty

duty to the country, to the art, and to my own character, to endeavour at ſupplying this deficiency of a public work of hiſtorical art, and to try whether my abilities would enable me to exhibit the proof, as well as the argument.

Accordingly, in July 1777, I began the work here exhibited; and although I was without patron, fortune, or encouragement, without wages to ſubſiſt on, and with no other aſſiſtance to carry it on, than what I was to derive from any other occaſional works that might fall in my way; with only theſe to rely on, and with a clear foreſight of the many vexatious delays, and difficulties that would naturally happen, as well as of the underhand malevolent attentions from a certain quarter, which had continually followed me, and which I well knew would not be wanting induſtriouſly to embroil and embitter matters on this occaſion; yet I have to thank God for it, that in the

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main the work went on pleaſantly enough, and would have been long ſince finiſhed, could I have given my whole time to it; however, another year will compleat all I mean to do; but as it is now happily brought ſo near it's concluſion, and that the ſubject and ſcope of the whole may be ſeen and conſidered, I wiſhed much, in a work of ſuch extent, to adopt the old Greek practice, and whilſt it was yet in a ſtate of being improved and amended, to avail myſelf of the opinion of the candid and well-informed part of the public, before it received the laſt hand: a genuine unbiaſſed opinion is always worth ſomething; even the cobler may be of uſe in what appertains to his laſt.

As in general, the judgment we form on old works of art, is from the number and weight of their excellencies, whereas in the modern, we only take into conſideration what may be faulty and defective; there is no doubt but many faults and defects will be found in what I have done,

done, ſome of them are owing to my want of ſkill to do better, others to want of knowledge in the objector, and ſometimes perhaps to his want of candour; others will of courſe be remedied in finiſhing the work; there are others alſo, which are fairly chargeable upon the difficulties, interruptions, and ſtraightened circumſtances with which I had to wreſtle in carrying it on, at the times I could give up to it, being obliged to ſtrike much off at a heat, without being able afterwards to indulge myſelf much in ſecond thoughts; however, ſome eſſential advantages are alſo derived from this very circumſtance; and let me be permitted to add, that I have a ſatisfaction in believing, that whatever opinion might be entertained, as to the merit of my work, my induſtry and laborious perſeverance will not be overlooked; particularly when it ſhall be remembered, that moſt men would have done nothing in ſuch a ſituation, unpatronized, with few friends that could

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ſerve me, and powerfully and artfully oppoſed; indeed (to uſe a phraſe ſacred among ſchool boys) I have not had fair play, and hold myſelf in many reſpects to be as yet untried, as the difficulties of the art was the leaſt part of what I had to encounter. Such then as the work is, my intention was to try how much ſkill and ability, under all thoſe diſadvantages, I might be able to produce in an extenſive ſubject, not very diſſimilar to that of Rafaelle's, in the Vatican; the experiment can do *me* no diſhonour, and I ſhall at leaſt have the credit of preparing the way, and calling out to this taſk, ſome man of more genius and better fortune than myſelf. It will be found upon trial, that this bow is not for every one to ſhoot with; but whenever the man ſhall arrive, who from intenſe and vigorous application, is fundamentally ſkilled in the various parts of this very extenſive art, poſſeſſing alſo the additional advantages of a cultivated and capacious mind,

enriched with thoſe treaſuries from the ſuperior ſciences, that alone can invigorate, and give an extenſion and value to the art; if further, he ſhould from moderation, ſelf-denial, and eſtrangement, from the weakneſs, vanities, and impertinence of life, be enabled to employ his whole time and attention in this way, every thing will be poſſible to him. Such an union of qualities is indeed very rarely to be met with, but when it is, I hope, or if that be too much, at leaſt I ſhall ſincerely grieve, if the neceſſary means, and the opportunity of exertion ſhall be witheld from him.

Every body knows that Rafaelle enjoyed all the advantages the heart of man could wiſh for, and had a fair opportunity of putting forth all his ſtrength, in a country which afforded a continual occaſion for the exerciſe of his abilities; his profeſſion was conſidered as not leſs neceſſary than ornamental, and his great work of the *Camera della Senatura*, was

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carried on under the auſpices of thoſe two great and diſtinguiſhed encouragers of the art, Julius the Second, and Leo the Tenth; he was aſſiſted in this work by the counſels (ſuch as they were) of the great luminaries of that age, Bembo, Caſtilione, Bibiena, &c. It conſiſts of four great pictures repreſenting Theology, or the Diſpute of the Sacrament; Philoſophy, or the School of Athens; Juriſprudence, an Allegorical Picture; and Mount Parnaſſus, or Poetry. It is a poor ambition that could content itſelf in the Eighteenth century, with merely avoiding the many faults and errors that learned and knowing men have pointed out in thoſe pictures of Rafaelle's; it would be more for the honour of a modern, to endeavour at equalling or outdoing him in thoſe great particulars where he is moſt excellent, and that this is not only poſſible but practicable, is evident from the antique ſtatues which are many degrees beyond Rafaelle, in

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the moſt eſſential of thoſe very particulars in which he himſelf excelled. The antique ſtatues are of a more exalted ſpecies of character, they have much more beauty, much more of ſublimity, and are much more correct. Even in the detail of thoſe Pictures of Rafaelle, in the heads, arms, legs, and all the component parts of his figures, though they are executed with reſpectable ability, yet alſo in theſe parts he is confeſſedly inferior to the Antique, to the Laocoon, the Gladiator, the Apollo, the Venus, &c. the detail of Rafaelle's figures cannot even in juſtice be preferred to what we often find in Carrache and Domenichino; though theſe great Artiſts are by no means to be compared with him in the higher excellencies.

The principal merit of Painting as well as of Poetry, is its addreſs to the mind; here it is that thoſe Arts are ſiſters, the fable or ſubject, both of the one and the other, being but a vehicle in which

are conveyed thoſe ſentiments by which the mind is elevated, the underſtanding improved, and the heart ſoftened. It is in this addreſs to the mind, in the ſublimity, elegance and propriety of the ideas, and in the wiſe and judicious ſelection of ſublime, elegant and happily correſponding forms in the perſonages, characters, expreſſions, &c. that the Roman ſchool has been acknowledged ſuperior, not alone to the Hollanders and Flemings, but to the other ſchools of Italy alſo; and it is in theſe that Rafaelle is juſtly diſtinguiſhed as the foremoſt man in the Roman ſchool.

In forming a proper judgment how nearly any modern work has approached this exalted ſtandard of Grecian perfection, or rather how much a modern work may come ſhort of the degree of this Grecian excellence, to which Rafaelle had arrived, it were to be wiſhed they could be ſeen together; but this not being always poſſible, there remains no other

other method of fair and impartial procedure, but to examine, under the ſame view, ſuch eſſential particulars as we can bring together, and many we can; for inſtance we may examine them with reſpect to the ſubjects, we may compare them as to their dignity, utility, the degree of learning, capaciouſneſs of mind, force of genius, and knowledge of life and manners, employed in telling their ſeveral ſtories. Marc Antonio's print of the Parnaſſus, or Aquilla's, will ſufficiently inform us what Rafaelle has done there; his view of Heaven, in the diſpute of the Sacrament, and his School of Athens, of which there is a copy at Northumberland houſe, and the prints of it in every one's poſſeſſion, where at leaſt his ſtock of ideas, and manner of ordering the ſubjects, may be ſeen and conſidered, as well as in the pictures themſelves. By thus comparing any new work with whatever had been done before it, we may have a clear view of its compara-

tive merits, or demerits: but if we ſhall judge of it without reference to any work in actual exiſtence, and ſhall meaſure it by no other ſtandard, than ſuch notions and expectations as men may perhaps faſtidiouſly entertain of the mere poſſibilities of performance, there will be no likelihood of its giving much ſatisfaction.

As to what might be expected from the remarks and criticiſms of artiſts, their opinions being generally conformable to their own practice, they will no doubt approve or cenſure in proportion as any work is like or unlike their own. The learned Abbe du Bos has ſome reflections on the conduct of artiſts in this matter, which appear to me to extend too generally. Painters are like other men, ſome more ſubject to envy than others; he ſeems to have forgotten that men may poſſeſs different kinds of excellence in the ſame art, and conſequently can have no ground for envy; and there are, I

ſhould

ſhould hope, thoſe who are ſuperior to this baſe paſſion, whether there was any ground for it or not. However, as 'tis poſſible the learned Abbé may be in the right, and as his reflections are curious, and worthy the reader's attention, it may perhaps not be amiſs to inſert them here.

" New performances are approved at " firſt, by judges of a very different cha- " racter, by men of the ſame profeſ- " ſion, and by the public. They would " ſoon be rated at their juſt value, were " the public as capable of defending and " maintaining their ſentiment, as they " know how to eſpouſe the right party. " But their judgment is eaſily perplexed by " perſons who make profeſſion of the " art. Now theſe perſons are frequently " ſubject to make a falſe report of things, " for reaſons which we ſhall give here- " after. They therefore throw ſuch a " miſt over the truth, that the public " continues frequently for ſome time in " a ſtate of uncertainty or error.—Tho'

" the artiſts cannot impoſe on others,
" ſo as to make them take excellent
" things for bad, yet they can make
" them believe that thoſe excellent
" things are but indifferent with reſpect
" to others. The error into which they
" throw the public by this means, with
" reſpect to a new performance, is a long
" while a removing. Till the work be-
" comes generally known, the prejudice
" which the deciſion of the artiſts has
" cauſed in the world, balances the ſen-
" timents of judicious and diſintereſted
" perſons, eſpecially if it be from the
" hands of an author whoſe reputation
" is not yet eſtabliſhed.—Boileau's pre-
" diction in favour of Racine's tragedies,
" is fully accompliſhed, and impartial
" poſterity has declared itſelf in their fa-
" favour. The ſame may be ſaid of
" Painters. Not one of them would
" have attained, after his death, to the
" degree of diſtinction due to his
" merit, were his fate to be always in

" the

" the power of other painters: but by
" good luck, his rivals are maſters of his
" reputation but for a ſhort time; for
" the public take the cauſe by degrees
" into their own hands, and after an im-
" partial enquiry, does every body juſ-
" tice according to their merit. If
" great artiſts are ſo ſenſible of jealouſy,
" what me muſt we think of indifferent
" ones?" *See Crit. Reflec. Ch.* 21, 23, 24, and 27.

If this matter is indeed, as the learned Abbé has repreſented it, it is only to the candid judgment of the public, that the comparitive merit or demerit of what I have done muſt be ſubmitted; ſuch an examen as I have pointed out, would afford entertainment, and is one of the ſureſt methods of improving the judgment of the obſerver; beſides, it would be attended with leſs difficulty than people ſeem to be aware of, as it would be wholly free from the perplexities of picture jargon, and requires little more than

liberal manly information, and ſome patience and attention; yet, as it will require a little attention, I am too well acquainted with the character of the age, to expect that very many of our people would be at this trouble, even for matters of more importance than pictures. Where indolence, precipitation, and modiſh inattention, and giddineſs, prevail, little is to be expected; except, perhaps, a few general convenient words, as deteſtable, execrable, and ſo forth. We muſt leave ſuch people to the attraction of portraits, which levels all underſtanding, by requiring none: any one perſon can here affect as many diſreliſhes, find as many faults, and has to the full as much to ſay on ſuch an occaſion, as any other can have; and with reſpect to the ſilly folk who compoſe the tail of faſhion, vanity has here an agreeable opportunity of ſhewing its own importance and intimacy with the great, by recognizing their likeneſs or not, juſt as it happens to be affected

affected towards the painter. However, we are not without ſome characters of true taſte, and real diſcernment, in whom all the requiſites of elegant criticiſm meet; and, thank God for it, we have ſtill remaining, amongſt the public at large, a great many who are neither preoccupied by the anxieties, or diſtractions of accumulation, or ſquandering, with minds at eaſe, and ſufficiently under ſelf-government, to have all their faculties at command; it is from the unbiaſſed judgment of theſe that, what I am now going to give an account of, muſt acquire its reputation, be it little or much.

THE SUBJECT.

IN this Series, conſiſting of Six Pictures on Subjects uſeful and agreeable in themſelves, I have ſtill further endeavoured to give them ſuch a connection as might ſerve to illuſtrate one great maxim or moral truth, viz. that the obtaining of happineſs, as well individual as public, depends upon cultivating the human faculties. We begin with Man in a ſavage ſtate, full of inconvenience, imperfection and miſery; and we follow him through ſeveral gradations of culture and happineſs, which, after our probationary ſtate here, are finally attended with beatitude or miſery. The firſt is the Story of Orpheus; the ſecond a Harveſt Home, or Thankſgiving to Ceres and Bacchus;

the

the third, the Victors at Olympia; the fourth, Navigation, or the Triumph of the Thames; the fifth, the Diſtribution of Premiums in the Society of Arts, &c. and the ſixth, Elizium, or the ſtate of final Retribution; three of theſe ſubjects are poetical, and the others hiſtorical.

The

The First PICTURE.

ORPHEUS.

THE ſtory of Orpheus has been often painted but by fooliſhly realizing a poetical metaphor: whatever there was valuable in it, has been hitherto overlooked. Inſtead of treating it as a mere muſical buſineſs, as a man with ſo many fingers operating on an inſtrument of ſo many ſtrings, and ſurrounded with ſuch auditors as trees, birds, and wild beaſts; it has been my wiſh rather to repreſent him as he really was, the founder of Grecian theology, uniting in the ſame character, the legiſlator, the divine, the philoſopher, and the poet, as well as the muſician. I have therefore placed him in a wild and ſavage country, ſurrounded by people as

ſavage

ſavage as their ſoil, to whom he (as a meſſenger from the gods, and under all the energies of enthuſiaſm,) is pouring forth thoſe ſongs of inſtruction which he accompanies in the cloſes with the muſic of his lyre.

By the action of Orpheus, I have endeavoured that the ſong may appear the principal, and the muſic of the lyre but as an accompanyment and acceſſory, which to me ſeems not only more veriſimilar on ſuch an occaſion, but alſo to be the true and natural way of explaining all thoſe paſſages in the ancient writers, where ſuch extraordinary effects have been aſcribed to muſic. Thoſe, who like the ancients, would operate upon the mind, muſt look for ſomething more ſubſtantial than ſonatas, or mere inarticulate tune, which generally reaches no farther than the ear.

Hail,

Hail, golden lyre! whoſe heav'n invented ſtring
To Phœbus, and the black hair'd Nine belongs;
Who in ſweet chorus round their tuneful king,
Mix with thy ſounding chords their ſacred ſongs.

Ev'n Mars, ſtern god of violence and war,
Sooths with thy lulling ſtrains his furious breaſt,
And driving from his heart each bloody care,
His pointed lance conſigns to peaceful reſt.
Nor leſs enraptur'd each immortal mind,
Owns the ſoft influence of enchanting ſong,
When in melodious ſymphony combin'd,
Thy ſon Latona, and the tuneful throng
Of muſes, *ſkill'd in wiſdom's deepeſt lore*,
The ſubtle powet's of verſe and harmony explore.

1 PYTH. ODE.

The hearers of Orpheus, who are in what is called the ſtate of nature, a ſtate far ſhort of the golden age and happineſs ſome have unwiſely imagined, as has been eloquently ſhewn by Lucretius (Lib. 5th.) and much more happily by our own admirable Thompſon, (ſee Autumn) are moſt of them armed with clubs, and clad in the ſpoils of wild beaſts, with courage and

and ſtrength, to ſubdue lions and tygers, but without wiſdom and ſkill, to prevent frequent retaliation on themſelves, and their more feeble offspring. At ſome diſtance on the other ſide of a river, is a woman milking a goat, and two children ſitting in the entrance of their habitation, a cave, where they are but poorly fenced againſt a lion, who diſcovers them as he is prowling about for prey; a little farther in the diſtance, are two horſes, one run down by a tyger, by by which I wiſhed to point out, that the want of human culture is an evil which extends (even beyond our own ſpecies) to all thoſe animals which were intended for domeſtication, and which have no other defence but in the wiſdom and induſtry of man. In the woman with the dead fawn over her ſhoulder, and leaning on her male companion, I wiſhed to glance at a matter often obſerved by travellers, which is, that the value and eſtimation of women encreaſes according to

the

the growth and cultivation of ſociety; and that amongſt ſavage nations, they are in a condition little better than beaſts of burthen, all offices of fatigue and labour, every thing, war and hunting excepted, being generally reſerved for them.

As Orpheus taught the uſe of letters, the theogony or generation of the gods, and the worſhip that was due to them, I have placed before him papers, the mundane egg, &c. a lamb bound, a fire kindled, and other materials of ſacrifice, to which his ſong may be ſuppoſed preparatory: conſiderably behind, in the extreme diſtance, appears Ceres, as juſt lighting on the world. Theſe circumſtances lead us into the ſecond Picture, which conſiſt of ſome of the religious rites eſtabliſhed by thoſe doctrinal ſongs of Orpheus.

Second PICTURE.

A Grecian Harveſt Home, or Thanks-giving to the Rural Deities CERES, BACCHUS, &c.

IN the fore-ground are young men and women, dancing round a double terminal figure of Sylvanus and Pan, the former with his lap filled with the fruits of the earth, &c. juſt behind them are two oxen with a load of corn, a threſhing floor, &c. on one ſide is juſt coming in, the father or maſter of the feaſt, with a fillet round his head, a white ſtaff, or ſceptre, &c. his aged wife, &c. in the other corner is a baſket of melons, carrots, cabbage, &c. rakes, plough, &c. and a group of inferior ruſtics drinking, &c. If this part ſhould be thought leſs amiable, more diſorderly, and mean than the

the reſt, it is what I wiſhed to mark.—In the top of the picture, Ceres, Bacchus, Pan, &c. are looking down (ſee Georgic, book 1ſt.) with benignity and ſatisfaction, on the innocent feſtivity of their happy votaries, behind them is a limb of the zodiac, with the ſigns of Leo, Virgo, and Libra, which mark this ſeaſon of the year.

In the diſtance is a farm houſe, binding corn, bees, &c. male and female employments, courtſhip, marriage, and a number of little children every where. In ſhort, I have endeavoured to introduce whatever could beſt point out a ſtate of happineſs, ſimplicity, and fecundity, in which, though not attended with much eclat, yet, perhaps, the duty we owe to God, to our neighbour, and ourſelves, is much better attended to in this, than in any other ſtage of our progreſs; and it is but a ſtage of our progreſs, at which we cannot ſtop, as I have endeavoured to exemplify by the groupe of contending

figures,

figures, in the middle diſtance, where there are men wreſtling; one of the lookers on has a diſcus under his arm, &c. on the other ſide, the aged men are ſitting and lying along, diſcourſing and enjoying the view of thoſe athletic ſports, in which they can no longer mix; and which (as we are informed by the ancients) gave riſe to thoſe wiſe and admirable national inſtitutions, the Olympian, Iſtmian, and Nemean games of the Grecians, which makes the ſubject of the next picture.

Third PICTURE.

Crowning the Victors at OLYMPIA.

I HAVE taken that point of time, when the Victors in the ſeveral games, paſs in proceſſion before the hellanodicks or judges, where they are crowned with olive, in the preſence of all the Grecians. The three judges are ſeated on a throne, which is ornamented with medallions of their great legiſlators, Solon, Lycurgus, &c. under which come trophies of the victories of Salamis, Marathon, and Thermopyle, which are not improper objects of commemoration for ſuch a place.

As the Greek chronology was regulated by thoſe games, one of the judges with his hand ſtretched out, is declaring the Olympiad, and the name, family, and country

country of the conqueror. At the foot of the throne, on one ſide of the table, on which are placed the chaplets of olive, and palm branches, there ſits a figure, who is juſt going to write down in a ſcroll of parchment, what the hellanodick is proclaiming; this ſcroll appears to be a regiſter of the Olympiads, and the names of the conquerors, which were ſet down together; near this table an inferior hellanodick is crowning the victor in the foot race, and putting into his hand the branch of palm; the next figure is a foot racer, who ran armed with a helmet, ſpear, and ſhield; the next is a pancratiaſt, and the victor at the ceſtus; then comes the horſe and the chariot. In the chariot is Hiero of Syracuſe; the perſon who leads the chorus, is Pindar; the old man on the ſhoulders of the boxer; and pancratiaſt, is Diagoras of Rhodes, who having been often in his younger days celebrated for his victories in thoſe games, has now, in his advanced

age, the additional felicity of enjoying the fruit of the virtuous education he had given his children, he being carried round the ſtadium, on the ſhoulders of his two victorious ſons, amidſt the acclamations of the people of Greece. Cicero, Plutarch, and other great men, have taken notice of this incident, and one of them mentions the ſaying of a Spartan on this occaſion, which ſtrongly marks the great eſtimation in which thoſe victories were held. Pindar's 7th Olympic ode, is aſcribed to this Diagoras. The ſpectators for the moſt part, conſiſt of all thoſe celebrated characters of Greece, who lived nearly about that time, and might have been preſent on the occaſion; the rearing up of the horſe, which comes next, after the boxer, has by opening that line of figures, furniſhed me with an opportunity of introducing Pericles, whom I wiſhed to repreſent in an action of ſome energy, ſpeaking to Cimon and there were many differences, and matters

ters of importance between them; near him are Socrates, Anaxagoras, Euripides, &c. who may be ſuppoſed to be entertained with the wiſdom and eloquence of the ſpeaker, whilſt the profligate Ariſtophanes is appearing juſt behind him, attentive to nothing but the immoderate length of Pericles's head, at which he is ridiculouſly pointing and laughing, verifying what the wiſe man has long ago obſerved. "He that com-
"eth to ſeek after knowledge, with a
"mind to ſcorn and cenſure, ſhall be
"ſure to find matter for his humour,
"but no matter for his inſtruction."
But my diſlike of this baſe character, has I fear witheld me from bringing in enough of his head, to impreſs the idea of his likeneſs, to the buſt from whence it was taken; if ſo, he may do for any other wretch of this claſs, and there will be found no want of them, upon ſimilar occaſions, in all times. When I painted this figure of Pericles, I knew of no buſt

of him remaining, and had nothing to follow but that deſcription of him in Plutarch, which amounts to little more than the circumſtance of the great length of his head; and the late lord Chatham being juſt then dead, and there being a ſtriking reſemblance in the character, and fortunes, of thoſe two great men, I was determined to melt them into one figure, and keeping the length of the one, in the upper part of the head, to introduce in the features below, the reſemblance of the other. Not long ſince, Henry Banks, Eſq; gave me a ſmall copy of a medallion of Pericles, and Aſpaſia, the original of which was lately found at Rome, and is in the hands of that amiable man, and excellent artiſt, Hamilton the painter, of whoſe ſkill and great profeſſional abilities, his country ought to make a better uſe than keeping him raking in *cava's*, let what would be found in them.

The man with the bandage over one eye, who is ſtrewing flowers, and congratulating

gratulating the armed foot-racer, ſhews this to be a conteſt of glory, and not of rancour; juſt behind the man who is regiſtering the Olympiads, is Herodotus, with his hiſtory of Greece in his hand, and near him, and further in the picture, is one in white, with his finger on his lips, and that ſyſtem in his hand, which was held by the Pythagoreans, and has been ſince revived by Copernicus; near him ſtands Hippocrates, Democritus, &c. behind the ſtadium is the altis, where the ſtatues of the Victors were placed, and the temple of Jupiter Olympius. In the diſtance, is the town of Elis, and the river Alpheus. The baſſo relievo, on the chariot of Hiero, is the conteſt between Neptune and Minerva, for the naming and patronage of Athens. At one end of the picture, is a ſtatue of Minerva, at the other, a ſtatue of Hercules treading down envy, which are comprehenſive exemplars of that ſtrength of

body, and ſtrength of mind, which were the two great objects of Grecian education. In the Minerva I have followed the original paſſage in Homer, and Pauſanius's deſcription of her ſtatue by Phidias: not to mention other matters, it is not a little ſurpriſing to find that circumſtance ſo proper, and ſo truly terrific, of the rim of ſerpents rolling round the Ægis, omitted in all the ſtatues I have ſeen of her, except one which is in the Capitol at Rome, though this ſtatue is in the other, and more eſſential reſpects of no great worth, as the majeſty, grandeur, and ſtyle of proportions of Minerva, are her particular characteriſtics, and not merely her helmet and egis. There is a fine head of a Minerva, in the poſſeſſion of the earl of Shelburne, which is conceived and executed in a maſterly and truly Grecian manner. As to the Hercules treading down envy, on the other ſide, Horace obſerves, that this was Hercules's

cules's laſt labour, and coſt his life before it could be effected; by the bye, it is no doubt a good and a wiſe diſtribution, that envy ſhould continually haunt and perſecute the greateſt characters; though for the time, it may give them uneaſineſs, yet it tends on the one hand to make them more perfect, by obliging them to weed out whatever may be faulty, and occaſions them on the other, to keep their good qualities in that ſtate of continued unrelaxed exertion, from which the world derives greater benefit, and themſelves in the end, ſtill greater glory. On the baſement of this ſtatue of Hercules, ſits Timanthus the painter, with his picture, which is mentioned by Pliny, &c. of the Cyclops and Satyrs; as there is no portrait of Timanthus remaining, (from a vanity not uncommon amongſt artiſts) I ſhall take the liberty to ſupply him with my own. Gilbert Weſt has prefixed to his elegant and ſpirited tranſla-

tion

tion of ſome of Pindar's odes, a diſſertation on the Olympic Games, where thoſe who may be in want of it, will find much information reſpecting this favourite, and ſo very celebrated inſtitution, of the moſt truly illuſtrious people that ever graced the records of mankind.

Fourth PICTURE.

Commerce, or the Triumph of the THAMES.

THE practice of perſonifying rivers, and repreſenting them by a genius, or intelligence, adapted to their peculiar circumſtances, is as ancient as the arts of poetry, painting, and ſculpture. It has therefore been my endeavour to repreſent Father Thames, as of a venerable, majeſtic, and gracious aſpect, ſteering himſelf with one hand, and holding in the other the mariner's compaſs; from the uſe of which, modern navigation has arrived at a certainty, importance, and magnitude, ſuperior to any thing known in the ancient world; it connects places the moſt remote from each other; and Europe, Aſia, Africa, and America, are thus brought together, pouring their ſeveral

veral productions into the lap of the Thames. Sir John Denham, in his celebrated eulogium upon our *Hero*, has expreſſed this with great happineſs.

" Nor are his bleſſings to his banks confin'd,
" But free, and common, as the ſea or wind;
" When he to boaſt, or to diſperſe his ſtores
" Full of the tributes of his grateful ſhores,
" Viſits the world, and in his flying tow'rs
" Brings home to us, and makes both Indies ours;
" Finds wealth where 'tis, beſtows it where it wants,
" Cities in deſarts, woods in cities plants.
" So that to us, no thing, no place is ſtrange,
" While his fair boſom is the world's exchange."

The Thames is carried along by our great navigators, Sir Francis Drake, Sir Walter Raleigh, Sebaſtion Cabot, and the late captain Cooke of amiable memory, in the character of Tritons; overhead is Mercury, or Commerce, ſummoning the nations together, and in the rear are Nereids carrying ſeveral articles of our manufactures and commerce of Manchester, Birmingham, &c. if ſome of

thoſe Nereids appear more ſportive than induſtrious, and others ſtill more wanton than ſportive, the Picture has the more variety and I am ſorry to add the greater reſemblance to the truth; for it muſt be allowed that if through the means of an extenſive commerce, we are furniſhed with incentives to ingenuity and induſtry, this ingenuity and induſtry is but too frequently found to be employed in the procuring and fabricating ſuch commercial matters as are ſubverſive of the very foundations of virtue and happineſs. Our females (of whom there are at leaſt as many born as males) are totally ſhamefully, and cruelly neglected, in the appropriation of trades and employments; this is a ſource of infinite and moſt extenſive miſchief; and even of the males, the diſproportion between thoſe who are well and ill employed in this country, is not as it will be when our legiſlators ſhall be as eagerly intent upon preventing evil, as our anceſtors have been in furthering

party

party views, and obtaining ſtate emoluments. Perhaps the mere puniſhment of vice, is not the only or the beſt method of introducing virtue: however, I have touched this matter lightly, as there is reaſon to think that the evil will ſoon cure itſelf. In the diſtance is a view of the chalky cliffs of the coaſt of England, ſhips, &c.

As muſic is naturally connected with matters of joy and triumph, and that according to all neceſſary propriety, the retinue of the Thames could not appear without an artiſt in this way, I was happy to find that there was no neceſſity for my co-operating with thoſe who ſeem inclined to diſgrace our country by recurring to foreigners, whilſt we can boaſt a native, ſo eminently diſtinguiſhed for his muſical abilities, as doctor Burney, whom I have introduced here, behind Drake, and Rawleigh, with a---- When we reflect upon the expence and attention which our people ſo eagerly beſtow upon Italian

lian operas, and other foreign muſical entertainments, in a language unintelligible to the many, and even but ill underſtood by the few, one is almoſt tempted to think that our muſical feelings are very ſuperior to thoſe of the Italians, ſince we appear to the full, in as much extacy from the mere ſenſation of hearing only, as the people of Italy are from the joint operation of their ears and their underſtandings. 'Tis odd enough, that on the banks of the Tyber and the Arno, muſic ſhould neceſſarily require words for an exponent, and to be enforced by the language that was intelligible and familiar to all; whilſt we on the banks of the Thames, from our ſuperior ſenſibility and greater quickneſs of apprehenſion, ſhould ſtand in no need of any ſuch requiſition. But the philoſophical critics will not allow us to reaſon after this manner; they will ſay, that this very extraordinary reliſh is, for the moſt part, affectation; and it is poſſible they may call it by its right name.

But

But if ever the muſical genius of our iſlands ſhould be ſuffered to emerge, and that it may be rationally hoped that we too ſhould, in our turn, have our ears and our hearts equally affected by the ſterling vigour and perſuaſive ſentiments of our own poetry, cloathed in all the harmony, majeſty, and eloquent melting ſenſibility of thoſe co-operating tones, which form the proper colouring, and give the laſt finiſh, perfection, and energy to that vehicle of our ſentiments language; if ever theſe things are likely to come to paſs, it muſt be under the auſpices of ſuch a leader as Doctor Burney, whoſe plan for eſtabliſhing a national ſchool of muſic not long ſince, at the Foundling Hoſpital, which, to all rational people, ſeemed ſo uſeful and practicable; and after being unanimouſly voted by the governors, was ſet aſide by the cabal of a few fanatics only. We might expect every thing under ſuch a director, whoſe admirable hiſtory of muſic ſhews a mind capacious and

excurſive, that has left nothing unexplored from which his art might derive perfection, and appears no leſs fraught with elegant obſervation, and a vigorous diſplay of the ſpirit, and beauties of our poetry, which his animated tranſlations manifeſt, than for every kind of agreeable and uſeful information reſpecting his own very pleaſing art.

There are two portraits over the fire-places, one by Sir Joſhua Reynolds, of that beſt and moſt amiable of men, Lord Romney; the other by Mr. Gainſborough, of the deceaſed Lord Folkſtone, who appears from the character he has left behind him, to have been animated by the ſame noble virtue and public ſpirit, ſo obſervable in his grandſon the preſent Earl of Radnor. Theſe two portraits it was my wiſh, after once exhibiting of them, to have by the next year removed into the committe room, as the portraits of thoſe two preſidents make part of the compoſition of my next pic-

ture, which is that of the Society. This would enable me to compleat my own ſcheme for the decoration of the room, by introducing ſuch portraits of their majeſties, the King and Queen, as would cooperate with the reſt of my work. My intention would be to paint his Majeſty looking on the ſolar ſyſtem, as compleated by the diſcovery of the fortunate Mr. ~~Helfar~~ Herſchel, who might be pointing out the ſituation of the Georgium Sidus: and the Queen employed in one of thoſe amiable acts of real female worth, in which her Majeſty is ſo very diſtinguiſhed, and which will ever be followed by the love and veneration of the wiſe and good. To this end I would beg of the Society, that they would be ſo good as to requeſt their Preſidency to recommend this Petition, and intreat their Majeſties moſt gracious compliance. Their Majeſties have long and ſucceſsfully cultivated thoſe amiable virtues, which form the main pillar of my work, and the

King

King loves the art, and has for ſome time paſt been the only patron and encourager of the great line of hiſtory, which in this age and country ſtands ſo much in need of ſupport and countenance. I ſhall moſt heartily rejoice if the giddineſs, diſſipation, and worthleſſneſs of the time may ſo far ſubſide, as to ſuffer this moſt gracious example to be better attended to, and more imitated by his ſubjects, whether I ſhall derive any advantage from it or not; indeed my hopes, reſpecting myſelf, are now next to nothing, I ſhall perhaps ſecure a kind word from poſterity, for the goodneſs of my intentions, but that is all; the faction againſt me is five hundred odds, and they and their aſſiſtants are too extenſive in their influence, and too induſtrious not to be an overmatch for the little vigilance of indifferent ſpectators, or for any exertions of mine in my own defence, which are daily growing leſs and leſs: I am heartily ſick of the ſcuffle;

for if in the number of people of all ranks, that I have occaſionally known in the courſe of near fourteen years, it has never been in my power to acquire or to preſerve the friendſhip and countenance of any who could have been ſerviceable to me, either as a patron or employer; and notwithſtanding all my endeavours, none have been ſuffered to remain with me but thoſe, who however well they might wiſh me, had it not in their power to advance either my intereſt or character. I am the more unreſerved in laying open this matter to public view, as 'tis rather of a curious nature, and may be hereafter of uſe, as perhaps it may enable me to preſerve the countenance and friendſhip of ſome very diſtinguiſhed characters, who have much intereſted themſelves about me and my workon a late occaſion. I want words to expreſs my grateful ſenſe of the kindneſs and friendly zeal of Mr. Locke, and of the

Earl

Earl of Radnor, of the honour done mè in the interference of his Grace the Duke of Richmond and the Earl of Briſtol, and I ſhall not ſoon forget the conduct of my amiable friend Mr. Siward, Dr. Hunter, and ſome others on this occaſion: it would alſo much grieve me if by any underhand artifices, I ſhould loſe the good favour of Mrs. Montagu, of Lady Juliana Penn, of his Grace the Duke of Northumberland, of the Earl of Percy, and of many other excellent characters to whom I have had the honour of being in ſome meaſure known in the courſe of this work. I have been often divining as a matter of curious ſpeculation, in what manner any perſon who might value either abilities or integrity could be ſet againſt me; for let criticiſm go as it may, perhaps but few of my cotemporaries can be ſaved; if I am damned for want of abilities in my profeſſion to which I have

been ſo much devoted as to give my friends but little trouble, and myſelf little ſolicitude about the other concerns of life. The kind reader will pardon ſo much about myſelf, but I have been greatly injured, and could ſay no leſs.

Fifth

Fifth PICTURE.

The Diſtribution of Premiums in the Society of Arts, &c.

THE diſtribution of Premiums in a Society, founded for the patriotic and truly noble purpoſes of raiſing up and perfecting thoſe uſeful and ingenious arts in their own country, for which in many inſtances they were formerly obliged to have recourſe to foreign nations, forms an idea pictureſque and ethical in itſelf, and makes a limb of my general ſubject, not ill-ſuited to the other parts. (a)

The

(a) It muſt give no ſmall pleaſure to a man of any philantrophy, to find that this truly uſeful inſtitution, is become an object of imitation in other countries. Our being at war with the people of France and Spain, ought not, does not prevent our heartily rejoicing, in any benefit they may derive from us, in furthering the views of happineſs and ingenuity: we read in the Nouvelle de

la

The ſitting figure in the corner of the picture, who holds the inſtrument of the inſtitution in his hand, is Mr. Shipley, whoſe zeal for whatever is of publick benefit, was very inſtrumental in the firſt framing of this Society. One of the two farmers,

la Republique des Lettres et des Arts, Paris, le premier Juillet, 1781. " L'example donne par l'Anglettere a déjà éte imite dans d'Autres Pays. Tout le Monde connoit ici l'inſtitution de la Societe de Emulation, que l'on travaille, dit on a relever aujourdui. La Republique de Geneva en a adopté une ſemblable: il exiſte à Madrid, ſouſle titre de *Loſamigos del Pays*, *les amis du Pays*, depuis trois ans, avec le meme but, une aſſociation, qui dans ce court eſpace de tems, a pris une ferme, conſiſtance, es'eſt ſingulierement etendue:" it is further obſerved in the ſame paper, where the regiſter of premiums given by our Society in London is mentione d. " Il n'eſt point de Sujet plus digne de l'attention publique, dans un moment ou tous les eſprits ſe portent avec ardeur vers l'avancement des Sciences & des Arts, que le comte rendu des progreſs de cette Societe. Le ſpectacle des bons effets qu'elle a produits, repoſe agreablement l'œil fatique de toutes les horreurs de la querre. Il voit que les maux & les biens ſe balancent, & l'on n'eſt plus tente de medire de l'eſpece humaine, quand dans le meme Pays où ſe forgent les fers deſtines á l'Amerique, et les foudres qui doivent embraſar la terre; on voit tant de mains bienfaſantes

& Pa-

farmers, who are producing ſpecimens of corn to Lord Romney, the preſident, is Arthur Younge, Eſq; the very knowing and ingenious author of the Farmer's Tours, &c. Near him is Mr. More, ſecretary to the Society; on one ſide of Lord Romney is the Hon. Mr. Marſham, V. P. on the other, and between him and his royal highneſs the Prince of Wales, who is habited in the robes of the Garter, is Saliſbury Brereton, Eſq; V. P. towards the centre of the picture is a diſtinguiſhed example of female excellence, Mrs. Montagu, who is earneſtly recommending the ingenuity and induſtry of a young female, whoſe work ſhe is pro-

& Patriotiques, s'occuper uniquement de ranimer l'agriculture, vivifiet le commerce, etendre les jouiſſances de l'homme, & multiplier les ſources du bonheur univerſal en multipliant par tout les lumicres. L'amour dubien public qui fermente dans toutes les tetes en Anglettere ya developpé le plus grands mòyens pour vaincre les obſtacle que le ſol, le climat et cent cauſe phyſiques et morales opposoient au bonheur de ſes Habitans.

ducing;

ducing; around her ſtand the late ducheſs of Northumberland, the earl of Percy, V.P. Joſhua Steele, Eſq; the ingenious author of that admirable treatiſe on the Melody of Engliſh Speech. Sir George Saville, V. P. Dr. Hurd, biſhop of Worceſter, Soame Jennings, and James Harris, Eſqrs. of lady Betty Germaine, Mr. More, after long delaying me, could not get any picture. Near Mrs. Montagu ſtand the two beautiful ducheſſes of Rutland and Devonſhire; and if I have been able to preſerve one-half of thoſe winning graces in my picture, that I have ſo often admired in the amiable originals, the world will have no reaſon to be diſſatisfied with what has been done. Between them I have placed that venerable ſage, Dr. Samuel Johnſon, who is pointing out this example of Mrs. Montagu, as a matter well worthy their grace's moſt ſerious attention and imitation. My admiration of the genius and abilities of this great maſter of morality, Dr. Johnſon, cannot

be

be more than it is; but my eſtimation of his literary abilities is next to nothing, when compared with my reverence for his conſiſtent, manly and well-ſpent life: ſo long a writer, in ſuch a town as London, and through many viciſſitudes, without ever being betrayed into a ſingle meanneſs, that at this day he might be aſhamed to avow. Above all that extraordinary ſtretch of virtue that induced him to be ſo ſingularly active in aſſiſting and bringing forward all his competitors of worth and ability, particularly at that period of their reputation, when it was eaſy for him to have cruſhed them, if he had been ſo inclined. In the hiſtory of the Arts, we find but a few examples of the practice of this (apparently very difficult) virtue; Rafaelle, at Rome, was in this, as in other things, noble, generous, and becoming; the admirable, candid, and conſcientious procedure of the Carracches, at Bologna, aſſiſting and bringing forward the Guido's, the Domeni-

menichino's, the Lanfranc's, &c. and perhaps one or two other examples, is all we have to boaſt; but we every where meet with thoſe who are all virtue, candor, and amiability, out of their profeſſion, where there is no rivalſhip, though they ſcruple not to practiſe every baſeneſs and treachery within, when it can be done with ſufficient concealment; and that the complaints of the injured may be made to appear nothing more than the barkings of envy, and mere profeſſional clamour.

Further on is his grace the duke of Richmond, V. P. and near him is my former friend and patron Edmund Burke, Eſq; to the converſation of this truly great man, I am proud to acknowledge, that I owe the beſt part of my education. Providence threw me early in his way; and if my talents and capacity had been better, the public might have derived much ſatisfaction and ſome credit from the pains he beſtowed upon me: it was he that maintained me whilſt I was abroad,

broad, during my ſtudies; and he did not diſcontinue his very ſalutary attentions until my return, when it might be ſuppoſed I could no longer ſtand in any need of them. Further on is Edward Hooper and Keane Fitzgerald, Eſqrs. and vice-preſidents: his Grace the Duke of Northumberland, the Earl of Radnor, William Locke, Eſq; and Dr. Hunter, are looking at ſome drawings by a youth, who had obtained the premium of the ſilver pallet; behind him is a boy with a port-folio under his arm, in whoſe countenance and action I wiſhed to mark dejection and envy, as he is attending to the praiſes they are beſtowing on the ſucceſsful boy; the clergyman behind is Dr. Stephen Hales, V. P. author of Vegetable Staticks, &c. a man, by the teſtimony of all that know him, not leſs eminent for his piety and virtue, than for his ingenuity and great philoſophical acquiſitions; behind him is the late Lord Radnor, V. P. and Lord Folkſtone, who was

the

the firſt preſident of the Society. The Society having lately elected general Elliot into their preſidency, I ſhall, if poſſible, endeavour to find a place for him in this picture: the public are much indebted to this glorious character, and I am very ſorry not to be able to diſcharge my part of this debt, in a manner more adequate to my own wiſhes. I am ſorry, from the want of time and room, to have been neceſſitated, in the picture of the Grecian Victors, to omit another great military character, whoſe virtue, though leſs fortunate, is not the leſs glorious: had the means of general Paoli been equal to the greatneſs of his ſoul, Corſica would have had its Timoleon as well as Sicily; and his amiable private virtues, which attract ſo much love and veneration even from ſtrangers, would have had their full weight and currency amongſt his own people. The great kingdom of France might have found occaſions of interference, that would do them more credit with

with poſterity. I am alſo not a little mortified at being obliged (from the ſame cauſe, want of room) to omit a very intereſting matter in comparative anatomy, which it was my intention to have introduced in the hands of that hero in the ſcience, Mr. John Hunter: how fortunate, or rather how providential, that a genius, indefatigable and penetrating like his, ſhould have met with in his brother the doctor, juſt ſuch another to form and give it a direction; and that the ſame exertions which give being to a virtuous affection amongſt individuals, will be alſo productive of advantage to the public, to the arts, and to knowledge in general. In the back ground appears part of the water-front of Somerſet Houſe, St. Paul's, &c. It was my original intention to bring in a much greater number of portraits, as we have many other illuſtrious living characters, whoſe likeneſs poſterity will enquire after; for notwithſtanding the common cant of decrying living worth,

worth, we have ſtill amongſt us, poets worthy of every muſe; the ſock and the buſkin are ſtill worn, without any diminution of their luſtre. The philoſophic dignity, the eloquence, and the impartial manly ſpirit, of ſome late writers of hiſtory, has given the laſt finiſh to the national character in this way; and whilſt the reſearches of Boyle have any credit amongſt the lovers of philoſophy, what has been lately added is not likely to be overlooked. Criticiſm and philological knowledge were, perhaps, never treated with better ability, than by the writers of our own time. What an acquiſition has knowledge and literature lately received from thoſe great luminaries that have blazed out in Scotland. Even our women, what encomiaſt could exceed in ſpeaking of the perfections of many of them. I hope it will be excuſed me if I juſt point at one, who, to the ſhame and loſs of the public, is buried in a retirement at actually making two-

penny

penny books for children; but appearances may deceive us; ſome epic or other great work is, I truſt, in hand, as the ſolace of retirement, which will one day verify the obſervation of a muſe like her own.

So virtue giv'n for loſt,
Depreſs'd, and overthrown, as ſeem'd,
Like that ſelf-begotten bird
In the Arabian woods imboſt,
That no ſecond knows nor third,
And lay e're while a holocauſt,
From out her aſhy womb now teem'd,
Revives, reflouriſhes, then vigorous moſt
When moſt unactive deem'd,
And tho' her body die, her fame ſurvives
A ſecular bird ages of lives.

Leiſure will, I hope, be found; the world of imagination lies ſtill before her, and there is no region of it which Mrs. Barbault's muſe may not appropriate to itſelf. However intereſting it might be to ſome affectionate parents to have ſuch talents employed in the wiſe and virtuous

culture of a few children, yet the thing is not right; talents, like her's, belong to the country at large and to the age, and cannot, in juſtice, be monopolized, or converted into a private property.—But what a country, what an age do I ſpeak of. Has ours any honeſt claim upon abilities and genius? O ſhame and infamy upon the numberleſs ten's, and thirties of thouſands of annual income that ſurround her, and can ſuffer ſuch talents to ſeek ſhelter in a paltry ſchool. Can they anſwer it to their country? and does the ſovereign diſpoſer of all things give affluence to corrupt the world with it, to ſcatter it amongſt pimps, gamblers, &c. in diſſipation and vagrant expenſive ramblings from one lounging place to another; the making a figure, living in a ſtyle, daſhing out, the being conſpicuous in the ton, in the circle of diſſipation; theſe are the noble objects which take up ſo much of their time, their attention, and their fortunes, as render them utterly

inca-

incapable of being of the leaſt ſervice to people of genius and abilities, to the reputation of their country, or to their poſterity, who are likely to inherit nothing from them but broken fortunes and an evil example; and to theſe they ſacrifice all the amiable charms of domeſtic life, and the graces of ſocial friendly converſation.

We poſſeſs advantages that make many things poſſible to us, that could not have been effected in the rude times of our anceſtors. ~~Helſar~~'s and Cooke's might now be ſucceſsfully employed in exploring the unknown regions of air and ſea; and many Chatterton's, &c. &c. might be reſcued from deſtruction, in whom we might ſee revived the ſpirit of a Homer, a Pindar, a Rafaelle. When we reflect upon what might poſſibly have been done with the thouſands that are ſquandered on *Fetes*, and other nonſenſical parade and mummery, of which not a veſtige remains even for the next morn-

Herſchel's

ing, except laſſitude and ennui; how aſtoniſhing! it would appear as if all the nobler feelings were quite obliterated, and that ſuch people conſider themſelves as ſent here merely to ſhew how ridiculous human nature can be; and with what a daring impiety it can trample under feet every duty which relates either to this world, or to ———. But let the divines urge the rigid account that will hereafter be demanded of theſe good ſtewards, of the manner in which they have diſpoſed of the great overplus of wealth that has been entruſted to them, whether it has been laid out for the benefit or for the curſe of the community; I ſhall only take notice, that although in the nature of things, the great cannot be artiſts themſelves, and cannot (generally ſpeaking) be of ſervice to the community by any labours of their own: yet there remains to them a ſphere of action not leſs glorious and intereſting to mankind in aſſiſting thoſe that can.

The

The exalted and truly noble diſpoſition of Iſabella of Spain, who by pawning her jewels, enabled Columbus to diſcover the new world, has thus made herſelf a co-partner with him, in the glory of the atchievement. Without this concurrence of the great and the wealthy nothing can be done, they only can furniſh the means of vigorous exertion to thoſe whom nature and ſtudy have peculiarly fitted for it, and they will fully evidence their own virtue and wiſdom, not alone in furniſhing the means, but alſo, in what is of equal conſequence, in wiſely chuſing the man, whoſe ſuperior abilities are beſt calculated to make a glorious uſe of thoſe means.

We have, in the hiſtory of the arts, and in moſt countries, many examples where great ſums have been expended without honour or advantage, but rather the contrary. The great and the wealthy too often love flattery, and require attentions, which ſometimes amount to what might be conſidered as no ſmall ſacrifices; when

this is the caſe, the high-ſpirited artiſt of genius and abilities (who perhaps may alſo be curſed with ſome ſhare of this folly himſelf) is unfortunately not ſo likely to fall in the way of ſuch employers, as thoſe artiſts of a contrary character; he will wait until he is ſought for; and meanneſs, cunning, ſolicitation, and circumvention will then ſucceed, though nothing ſolid and of real worth can ever be expected from any labours of the weak artiſt, though cunning man, that has had the ſkill and dexterity thus to inſinuate himſelf into the good graces of patrons and great employers, and the honour of their patronage, the wiſdom of their advice (if there be any wiſdom in it) and the great ſums they may expend, will be all loſt. Self-pride will, no doubt, be much gratified in giving fame and ſupport to this ductile thing of their own creation, and in oppoſing it to whatever might dare to lie in its way, the unprotected man of genius and real ability, whom

whom Providence has ſent, will, perhaps, be retarded and obſtructed in the exerciſe of his talents; he may even be borne down and periſh, but it will be impoſſible to ſupply his place. Whatever credit then is to be derived from the arts, can only be expected from the liberal, unreſtrained employment of men of extenſive genius and high ability, whom it requires ſome ſkill to diſtinguiſh from his forward counterfeit, made up of plauſibility and cunning, upon whom attention and expence will be thrown away. But let us not deſpair of the public; the proper employer and the proper artiſt, may happen, ſome time or other, to meet in England as they have in other countries; if we have much of vice, and folly to obſtruct it, there is alſo much of what is good amongſt the people at large; and ſome ſhining examples of virtue, and many of abilities, even ſtill remaining amongſt thoſe of the higher order to forward it; and perhaps there is as much neceſſary knowledge and

information of every kind diſſeminated in this country, for the raiſing a ſuperſtructure of art, as had been known in any other age or nation: the experiment is worth the labour of the artiſt, and the expence of the employer, who might wiſh to acquire reputation for their country, and give themſelves an intereſt with poſterity, as the great men of other nations had done before them.

It is worth obſerving, that notwithſtanding the ravages of time and barbarians and the poverty of Italy at preſent, which has occaſioned the diſperſion of ſo many things, yet vaſt ſatisfaction has been, is, and will be derived from the numberleſs remains of Grecian, Roman, and Italian perfection in every art, and in all the various ways in which the genius and abilities of their people have been employed. All cultivated people feel themſelves much indebted to the greatneſs of ſoul (or to the vanity as ſome love to call it) of an Agoſtino Ghigi, a Federigo Gonzagu, of

the Medicean, the Farneſe and other illuſtrious families, and great individuals that have appropriated the overplus of their wealth in this honourable way upon permanent and laſting objects, from whence not only themſelves but their poſterity alſo have derived ſatisfaction and benefit. What would Rome, Florence, Bologna, and many other parts of Italy be at this day deprived of this inheritance; formerly many of our nobility and gentry had laid out conſiderable ſums in making collections of antient art, but unfortunately theſe are moſtly buried in the country, where the public can derive little or no advantage from them. The profeſſors of medicine have (independent of their profeſſional ſkill) been many of them eminently diſtinguiſhed for various knowledge and great worth, and in no country more ſo than in England; our obligations to the public ſpirit of a Sir Hans Sloane, and a Doctor Mead, will be long remembered; and I am happy on

this

this occaſion, in returning my ſincere thanks to that ornament of our Academy, and father of Engliſh anatomy, Dr. Hunter, for the great aſſiſtance my pictures have received from the uſe of his moſt extenſive and invaluable collection. But not to wander too far from my ſubject, we poſſeſs many illuſtrious characters, with whoſe portraits I ſhould have been happy to enoble my work, but circumſtanced as I was, I found to my ſorrow, that waiting the leiſure of ſo many people, would bring with it too great a delay and expence, not of time only, but of ſomewhat elſe which I was leſs able to afford; even with the few that I have painted, this picture has coſt me more time than all the reſt of the work; this apology will I hope ſuffice for my having proceeded no farther, and I can add to it with truth, that though there are many who can judge more accurately of worth and abilities than I can pretend to, yet no

man

man has more ſincere love and reverence for them.

In the corners of the pictures are ſpecimens of cotton, indigo, &c. for the cultivation of which, particularly in the colonies in America, the Society had at different times given premiums and bounties to a very conſiderable amount: there are alſo gun barrels of white tough iron, maps, charts, madder, cochineal, a gun-harpoon for ſtriking whales with more certainty and leſs danger, Engliſh carpets, and large paper of a looſe and ſpongy quality, proper for copper-plate printing, which is, and has long been a very great deſideratum, as our engravers (whoſe works are now a conſiderable article of commerce) are for the moſt part obliged to make uſe of French grand aigle and colombiez, at ſix times the price of what paper of the ſame quality might be manufactured for in England.

As the Society have given premiums for hiſtory, painting, and ſculpture, I have

have introduced a picture and a ſtatue in in the back ground; the picture of which part only is ſeen, is the fall of Lucifer, a deſign which I made about five years ſince, when the Royal Academy had ſelected ſix of us to paint each a picture for St. Paul's cathedral; the ſtatue is the Grecian Mother dying, and, attentive only to the ſafety of her child, is putting it back from her breaſt, after which it is ſtriving.

As to this practice of giving premiums in the polite arts: from all that I have been able to obſerve in Italy and France as well as in England, it has appeared a clear and indubitable fact, that the rage for inveigling a great number of young people into thoſe arts, by the diſtribution of leſſer premiums and bounties for the inferior branches, is of all other cauſes that which is moſt likely to bring about the ſpeedy deſtruction of whatever is valuable in the arts, particularly in that of painting: In ſculpture the Tyro's cannot

fooliſhly run away from ſtudies into which they have but juſt entered, in order to commence maſters, and make money and importance by padling in the portraits of their relations, friends, &c. The attention of the young ſculptors is extended to the whole figure, and to the naked figure, they keep the antique and ideal, i. e. general nature continually in view, and theſe are the only objects of their imitation, which by the way is the true reaſon of what has been obſerved in our academy of the ſtudents in ſculpture, being ſo much ſuperior in the ſtyle of their works to thoſe in painting. It would better become a ſociety of wiſe and diſcreet men, who can have no ambition to gratify but that of being real benefactors to the public, to annihilate all thoſe juvenile premiums, and to fix the prize at the end rather than at the beginning of the race; they could then afford to furniſh one good premium every ſecond or rather every third year, and the deciſion ought

to

to be left to the judgment of the Royal Academy who ought to be ſworn for that purpoſe; and the work whether picture or ſtatue, might be beſtowed if ſacred to ſome pariſh church; if profane, to ſome public hall, by this means they would really encourage in the art, what ought to be encouraged, they would oblige, they would encreaſe their influence, and conſequently their power of being ſerviceable to the country.

Such a Society would do well to ſhew a good example, and take the lead in this matter; it was to a circumſtance of a ſimilar nature, though vaſtly inferior and more contracted, which took place between the Goldſmith's company, and Chapter of Notre Dame in Paris, that the French ſchool of painting is indebted, if not for its very exiſtence at leaſt for a great part of the glory it has obtained. We have been for centuries without artiſts of any capacity; and now that the wiſh of the nation is gratified, and that

we

we have thoſe whoſe abilities would do honour to any age or country, how are they employed? ſhall their abilities be ſuffered to periſh with them, ſhall we go on ſowing upon what is already ſown, neglectful of the harveſt time when we ſhould reap and gather in: to what end do we form inſtitutions for the multiplying artiſts, inveighing them by medals and other paltry matters, into a profeſſion where they are to be of no uſe from want of employment; is this ſtrictly moral and becoming patriots and benefactors of their country? even if there was work for them, is it not evident that one of the great cauſes, that brought about the ſpeedy deſtruction of the arts, both in Italy and France, was their being deluged by the great numbers bred up in their public academies. On enquiring into this matter on my return from Italy, I obtained at Paris through the means of my very amiable, ingenious, and I am grieved to add, deceaſed friend Colonel Drum-

Drumgoold, and Mr. Nelſon, director of the Gobelins, the following information:

Il y a à Paris

L'Academie R^ale Eleves — —	200
L'Acadamie de St. Luc — —	150
Ecole aux Gobelins — —	50
Ecole gratuite ſous	
L'Inſpection de la Police —	1500
Ecole des freres dans les Paroiſſes	1200
(Tout cela eſt gratuit) —	3100
Il y a outre cela 600 Artiſtes donnant leçon pour de l'argent. Conter à chacun 4 Eleves — — —	2400
	3100
	5500

Perhaps I might ſpare myſelf the trouble of obſerving, that the diſproportion theſe numbers bear to the quantity of work that is to be done, is productive of many bad conſequences, both in their work and in their morals; and ſo little work muſt fall to the ſhare of many, as

leaves

leaves them without a ſufficient opportunity for the cultivation of their abilities; for let it be always remembered that Rafaelle was not Rafaelle, when he began the work at the Vatican. What is worſt of all in theſe public inſtitutions, is the great majority of baſe, uneducated, indigent people, who avail themſelves of the mechanical culture that academies afford gratis; ſuch artiſts muſt neceſſarily deſtroy and contaminate every thing valuable, and reduce this liberal art, this ſiſter of poetry and child of philoſophy, to a mere trade. The kingdom of France is no longer that theatre for the arts it has been, the wants of the public are ſupplied, their churches are filled, their palaces and great houſes are filled, and there remains for their artiſts but little other proſpects of employment than thoſe of exportation. The arts in France have had a long and honourable career, and in their turn they have amply repaid the little attentions of the king and people, by dif-

fuſing over both a ſplendor and a glory that will never fade; I am happy to add, that in the worthy deſcendant of Lewis the Great, the French academy ſtill finds a tender father and protector; the artiſts who have ſufficient eminence in their profeſſion to obtain a ſeat in that diſtinguiſhed body, have many of them ample lodgings in the Louvre, and are comfortably and honourably ſecured againſt the accidents of life: here they carry on their work with all the materials of ſtudy about them, in the immenſe collection that has been amaſſed in the courſe of almoſt three hundred years; and ſtill further it appears by the printed catalogue, that their exhibition is for the moſt part filled with large pictures, painted for the king, not only by thoſe ſeveral academicians, but even by ſome of the agrës or aſſociates.

Theſe facts I thought it my duty to ſtate plainly and freely, and from the ſame ſenſe of duty I ſhall proceed to obſerve, that the foundation of a royal academy,

demy, which had been ſo long a deſideratum in England, was happily and providentially reſerved for our age, when previous enquiry, knowledge, and liberal ſentiment, had ſufficiently enabled us to emerge from the barbariſm and fanatical blindneſs of our bigotted anceſtors.

Nothing can be better planned than the regulations and laws, by which our royal academy is governed; theſe laws being propoſed and framed by the academicians themſelves, without any other interference, muſt be for the intereſt of the arts, but their completion depending upon the approbation and concurrence of his Majeſty, will make it impoſſible that they ſhould be other than for the advantage and honour of the nation.

The money annually raiſed by the exhibition, which is the ſupport of the inſtitution, is entirely expended in models, ſervants, and other neceſſaries of the living academy, and that of the antiques, in beſtowing medals, in ſending pupils

abroad, in annual charity, and one hundred pounds a year is laid by to accumulate as a fund, the intereſt of which may hereafter be appropriated to the uſe of any academician, who from age or infirmity may be in want of it. The only reward (if it may be called ſuch) the members of the academy have reſerved for their attention and pains, is thirty pounds a year each, to their four profeſſors of painting, anatomy, architecture, and perſpective, for ſix lectures by each; half a guinea a night is given to whoever is the viſitor who ſuperintends the living academy, the keeper has one hundred pounds a year, the ſecretary ſixty, the librarian fifty, and the treaſurer ſixty. 'Tis eaſy to ſhew that a ſum, annually raiſed by an exhibition of the labours of artiſts, might be employed more for their own profit, but ſurely it could not be laid out more for their honour.

We have now, in the eighteenth century, a fair opportunity of diſcreetly profiting

fiting by the example of foreign inſtitutions, avoiding miſchievous exceſſes, and making our Royal Academy of that benefit and advantage to the public, that was intended by its moſt gracious founder.

Whenever the academy will take it into their conſideration to make ſome regulations reſpecting the number and qualifications of the ſtudents, they may eaſily provide againſt any miſchief; but the meetings of this body are ill attended, are indeed deſerted by a great many of its moſt reſpectable members, it is daily dwindling away, and I much fear that in a little time there will not be a ſufficient number left to form a meeting: far be it from me to bring this charge as a matter of any blame to my brethren, no, I am too well convinced of their zeal for the art, and for the reputation of the country; but their honeſt indignation muſt have patience, and make ſome allowance for a miſguided public. Long deluded as they have been by the gabble of pre-

tended Conoſcenti, Virtuoſi, and dealers in ancient ware, it will require ſome time and labour to bring them into a right mode of thinking; but let us get them right once, and there can be no doubt of their acting in this affair in the arts as they have in every other matter, nobly, and as becomes a great and free nation; to ſay the truth, then, whatever inefficacies are to be found in our inſtitution, are fairly chargeable to the neglect, or rather to the inattention of the public. The king has done much, the artiſts have done much, but the public have done nothing; his Majeſty not only brought the Royal Academy into exiſtence, but he beſtowed upon it the palace of Somerſet Houſe; like another Coſmo, he moſt graciouſly placed himſelf at their head, and generouſly, out of his pocket, made good all the deficiencies of their income, which for ſome time was very conſiderable; more could not be expected, or indeed wiſhed, when we recollect that his Majeſty's

jeſty's royal attentions are ſo very widely extended to the many other wants of his people. On the part of the academicians, the whole income ariſing from the exhibition of their labours, has been laid out for the advantage of the riſing generation; a ſtretch of public ſpirit not to be paralleled in the Hiſtory of the Arts; that they could have done this for ſo many years, is much for their honour; but that they ſhould go on for ever with the ſame noble ardor, cannot, ought not in reaſon or juſtice, be expected; the ſpirit may be willing, but the fleſh is weak, wants increaſe as vigour decays; daily experience ſhews the neceſſity of being provident, and men muſt, ſooner or later, attend to their own intereſt. What remains then but for the public to do ſomething on their part; a ſmall contribution from them would be of more certain benefit on this occaſion than a large one; the trifling ſum of fifty pounds annual ſalary to each academician, of one hun-

dred to each profeſſor, and one hundred to whoever is preſident for the year; in ſhort, the ſmall ſum of three thouſand pounds, given annually by parliament, would effect the whole, and put this Child of the King and Country, in a condition of ſuch permanency, as would enable it to gratify its warmeſt wiſhes in doing honour to both; and when we call to our recollection the wiſdom of that auguſt aſſembly, compoſed of our king, lords, and highly educated commoners, and that the admirable abilities with which it is irradiated on every ſide, give ſuch abundant evidence of their habitual intercourſe and moſt familiar converſe with all thoſe arts which poliſh and adorn men, there is then every reaſon to hope, and to expect that the poor petition for the ſtability of our academy, will find warm and hearty advocates in every part of the houſe.

The monies raiſed by the exhibition might then be uſefully employed in extending our collection of caſts, books, and

and other materials of neceſſary information to artiſts, which would alſo be a great acceſſion of entertainment and advantage to the kingdom at large. The Academy at preſent is greatly ſtraightened for want of room, even with the few materials it poſſeſſes, ſo much ſo that the public muſt be deprived of the labour of the two academicians, who are to be reſident there in quality of keeper and ſecretary, from an unhappy overſight, as no place is left for them to carry on their own ſtudies and works. The keeper, at leaſt, he ought to be conveniently provided, as he has the ſuperintendance of that very eſſential part of the education of the young artiſts, which relates to the accurate, attentive, and ſcientific ſtudy of thoſe models of perfection, the *Grecian Statues*; the impreſſions which the wiſdom or folly of his particular obſervations will make on the minds of the ſtudents, muſt materially affect them for their whole lives after: the keeper then cannot have too much ability;

and

and the laws of our inſtitution very wiſely and properly bind us down to fill this place with the beſt artiſt we can obtain. In the inſtrument of our inſtitution, printed by W. Bunce, printer to the Royal Academy, 1768, our law runs thus. "There ſhall be a keeper of the Royal "Academy elected by ballot, from a-"mongſt the academicians; he ſhall be "an able painter of hiſtory, ſculpture, "or other artiſt properly qualified, &c." 'Tis evident, then, that the firſt wiſh of this law, is for an able painter of hiſtory, or a great ſculptor, and in caſe of failure, and that neither of theſe can be obtained, the ſecond wiſh is to fill the place with whatever moſt nearly approaches them; ſurely then it follows as a thing of courſe, that ſuch artiſt ought neceſſarily to be provided with convenient apartments for carrying on the buſineſs of his profeſſion.

Here it may be proper to ſtate a fact, which is worthy the notice of our Royal Founder,

Founder and Head, and indeed of any one who feels any concern, either for the honour of the academy, or for the education of our future artiſts. The fact is this, the law of the academy, reſpecting the keeper, has been lately altered, without the knowledge or conſent of the academicians, and what is ſtill more remarkable, this alteration appears to have been made juſt at the time of our coming into the new building, when another printed copy of the inſtrument of our inſtitution and laws, printed by T. Cadell, printer to the Royal Academy, 1781, was handed round amongſt us, and where, without any concurrence, participation, or authority, either from our moſt gracious Head, or from ourſelves as a Body, there was obtruded on us the following alteration reſpecting the keeper: "There "ſhall be a keeper of the Royal Aca- "demy elected by ballot from amongſt "the academicians; he ſhall be an artiſt "properly qualified to inſtruct the ſtu-

"dents,

" dents, &c." Here we find thoſe words of our law omitted, which point out the diſcrimination of his qualifications, viz. " That he ſhall be an able " painter of hiſtory, or a ſculptor." 'Tis very evident that this alteration was thus clandeſtinely ſmuggled into the law, in order to remedy, or to ſpeak more properly, to conceal the great deficience, inconvenience, and inadequate arrangement of our new apartments, (for it would be too much to ſuppoſe it a blow levelled at the profeſſors of ſuperior art) ſo that we muſt now order matters according to our means; and although the office requires great abilities, yet as the habitation is not calculated for the exerciſe of ſuch abilities, but for the very reverſe, we muſt ſuppreſs the eſſential part of our law, and throw away the place as a ſinecure upon inactivity, or upon what is much worſe, upon ſome trifler, whoſe works and himſelf might be thus crammed into a nutſhell, and whoſe contracted

tracted notions will notwithſtanding ſettle like a blight on the minds of the ſtudents. Thus we ſee that from the neglect or inattention of the nation, our academy has been deſerted by ſo many of its moſt reſpectable, manly, and independent members, that thoſe who remain may almoſt do as they pleaſe; the inſtitution is ruining and dwindling into a mere faction of one or two big people, and a few little ones, who, as they are not bound by oath, but by honour, may poſſibly pervert every thing to anſwer the ends of their own pleaſure, pique, or intereſt. Though to remedy theſe evils is not within the power of artiſts, yet to the parliament it would be no leſs eaſy than it will be honourable; the repreſentatives of this great nation have nothing further to do, but ſtretch forth their parental tenderneſs, and give the academy that permanent eſtabliſhment that has been ſtated above; this alone would be ſufficiently intereſting, ſo as to produce all the deſired union and

neceſſary

neceſſary co-operation, that the nature and ends of ſuch an eſtabliſhment could require.

But to return to our want of room in the academy; there is not even ſpace enough to hang up thoſe very excellent drawings from M. Angelo's laſt Judgment (by the able and ingenious Mr. Nevay, at Rome), which have been of ſo much uſe to the ſtudents in the academy; and if any nobleman, or gentleman, was ſo public ſpirited as to bequeath us any noted picture, by a leader of the good old ſchools, where could it be placed, ſo as to tempt any other to follow the example?

There ſeems no apparent neceſſity why his Majeſty's gracious intentions, and the very end of the inſtitution, ſhould be thus defeated by ſqueezing up the Academy into a ſmall compaſs, or that three of the profeſſors, particularly the profeſſor of Painting ſhould not be furniſhed with apartments there for his reſidence and buſineſs,

ſineſs, three rooms, two ſmall and one larger of about twenty feet ſquare might ſufficiently anſwer the purpoſe: his lectures to the pupils would be more pertinent and uſeful, and would do the leſs diſcredit to the country, the more his advantages of inſpection and information were extended by the great maſs of materials that muſt neceſſarily be brought together under the roof of an Academy. As the very intention of inſtituting an Academy can be no other than the bringing forward and giving ſtability, vigour, and perfection to Hiſtorical Painting and Sculpture, to this end it would be highly neceſſary (particularly in ſuch a country as ours) to contrive a few eaſy ſituations for artiſts of enterprize: this might be eaſily and fully effected, by only allowing three rooms each, and of the ſame dimenſions (as above) to four Hiſtorical Painters, Academicians, their works would inevitably be the better for the materials of ſtudy around

around them, which no private artiſt's collection could ſupply.

All this is yet exceeding practicable, and would be no encreaſe of expence worth the mentioning, as the building is ſtill carrying on; the ſituation in which it would place the Academicians would be ſufficiently deſirable to thoſe whoſe happineſs conſiſted in a quiet and convenient exerciſe of their art, all loungers and thoſe who might be attracted by the clatter, parade and luxuries of life, would not, could not accept of them. This then is the very identical ſituation in which the public would derive the greateſt benefit and credit from the labours of the artiſts; they are at the pains of forming, the academicians, being all ſworn to vote juſtly and conſcientiouſly (or at leaſt ought to be, to prevent partiality and the ſhameful odious ſolicitation that is now practiſed) and no man being likely to become one but the beſt grounded and moſt formed artiſt. This inſtitution would be

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to a man devoted to glory, a ſheet anchor, and ſecure moorings againſt thoſe boiſterous tempeſts of faction and intrigue, that will inevitably follow the exertions of the artiſt, whoſe abilities are beſt calculated to advance the art and the reputation of the country; every thing would ſoon wear a very different aſpect, our education in the eighteenth century, and the vigour derived from the freedom and admirable frame of our government, would bring the Grecian ſpirit back again into the world; our churches, our public halls and great houſes are for the moſt part empty or very incongruouſly ſupplied; the Society of Arts might, as I obſerved before, hold out their Premiums to the moſt formed Artiſts, they might make public donations; and other ſocieties, corporations and reſpectable individuals, would follow their example.

Sixth PICTURE.

Elizium, or the State of final Retribution.

ALthough it is indiſputably true, that it exceeds the higheſt reach of human comprehenſion, to form an adequate conception of the nature and degree of that beatitude, which hereafter will be the final reward of virtue; yet it is alſo true that the arts which depend on the imagination, though ſhort and imperfect, may nevertheleſs be very innocently and very uſefully employed on this ſubject, from which the fear of erring ought not to deter us from the deſire being ſerviceable. If what ſhall be done be ſubſervient to the views of piety and virtue; if no one be miſled into vain or vicious ideas, it will be ſufficient,

ficient, the error will not be regarded, which is only in the fable or vehicle, and not in the moral.

As in a work of this kind the want of force and uſeful operation on the ſpectator, would be a moſt eſſential error, ſo I have ſtudiouſly avoided every tendency towards thoſe too refined and over ſpiritualized notions, which would exclude all organs of ſenſation, limbs, features, dreſs, and indeed all form whatever; the bulk of the world will never trouble themſelves with ſuch platonic uſeleſs niceties, which to them would probably be attended with more miſchief than benefit; for my own part I have preferred the example of a Virgil, a Fenelon, and a Milton, and think it not only more pictureſque, but much better and wiſer to lay (if I can) a foundation of ſublimity and uſeful moral, upon thoſe more popular opinions, which have been and ever will be inſeparably annexed to the various purſuits of active life.

In this concluding picture (which occupies the whole ſide of the room, and is of the ſame length with that of the Victors at Olympia, viz. 42 feet each) it was my wiſh to bring together in Elyzium, thoſe great and good men of all ages and nations, who were cultivators and benefactors of mankind; it forms a kind of apotheoſis, or more properly a beatification of thoſe uſeful qualities which were purſued through the whole work. On one ſide this picture is ſeparated from that of the Society, by palm-trees, a large pedeſtal, and a figure of a pelican feeding its young with its own blood, which not unaptly typifies the generous labours of thoſe perſonages in the picture, who had worn themſelves out in the ſervice of mankind. On the pedeſtal I ſhall inſcribe a motto, which, with the alteration of a word or two, is taken from the concluſion of the ſpeech of Virtue to young Hercules in Zenophon's Memorabilia. "They are the favou-

favourites of God, whoſe lives have been actively virtuous, cheriſhed by their friends, honoured by their country, they remain not buried in oblivion, but a glorious reputation makes them flouriſh eternally in the memory of all men." But this I am afraid is too long, and I ſhould be thankful to any one who will help me to a better, many others have occurred to me, and have been pointed out by my friends: there is a paſſage in Thompſon which comes near what I wiſh, viz. "All elſe is periſhed, virtue ſole ſurvives, immortal, never failing friend of man." But what I am diſſatisfied with is, that this virtue is not ſufficiently deſcribed ſo as to diſtinguiſh it from what is often miſtakenly conſidered as ſuch. Some men can content themſelves with merely rendering inflexible and impartial juſtice to all with whom they have any intercourſe: and others think it ſufficient to live innocently, under the correct regulations of diſcretion and pru-

dence, free from all ſtain, offence, and guilt: but theſe and all ſuch are without the pale of the true and approved heroic, or chriſtian virtue, which lives not for itſelf but for the good of others.

Behind thoſe palms near the top of the picture, are indiſtinctly ſeen, as immerſt and loſt in the blaze of light, cherubims veiled with their wings, in the act of adoration, and incenſing ſomething not ſeen, above them and out of the picture, from whence the light and glory proceeds, and is diffuſed over the whole. This method of introducing the awful idea of God into the picture by his effects, rather than by any attempt to delineate him by a form, appears to me not only more proper, but more elevated than repreſenting him by the figure of an old man with a globe in his hand, as Rafaelle has done in his diſpute of the Sacrament, between whom and the ſaints that ſurround him, there is very little perceivable difference.

In

In the interior and diſtant part of the picture are many figures, moſt of them females abſorbed in glory; as they are not particularly diſtinguiſhed, they may ſtand for that ſpecies of character which forms the bond of ſociety, and is the ſolace of domeſtic life. If one may believe (and why not) that the reward hereafter to be beſtowed upon the good and amiable private man or woman, will be proportionate to the grateful ſatisfactions that their complacency, benevolence and affectionate friendſhips afford in this life, it will be very great indeed. Though the unambitious and reſerved nature of this character, ſhuns general remark, yet when men call to their recollection the real, unalloyed comforts, and ſatisfactions they have derived from their connections in life, no ſmall part of them will be found owing to their intimacy with this character. It has been, and is my happineſs to know ſome of them, who are full of active good, though ſo unambitiouſly employed

to make no noiſe, every man muſt find ſome, and no one can ever forget or ceaſe to love thoſe they have known.

The figure lying down with a pen in one hand, and neareſt the eye of the ſpectator, is Roger Bacon, an Engliſh Franciſcan Monk, with his Opus Majus in the other; near him is Archimedes, Deſcartes and Thales, who firſt taught aſtronomy to the Greeks, with a celeſtial ſphere, divided into five zones the conſtellation of the Urſa Minor, which was the foundation of navigation, and a diagram for explaining the doctrine of eclipſes, which he firſt diſcovered; in the hand of Deſcartes is a geometrical work on which they are attentive, where I have introduced that problem of the Cylinder, Sphere, and Cone, as the ultimatum of antient Geometry, which Cicero tells us he had diſcovered on the tomb of Archimides; oppoſed to this is another problem of Deſcartes; behind him is Sir Francis Bacon, Nicholas Copernicus, Gallileo

Gallileo, and Sir Iſaac Newton, who, with two angels, are looking at a ſolar ſyſtem, which the inferior angel is uncovering, whilſt the ſuperior, with one finger over a comet in its aphelion, and the other pointing up, may be ſuppoſed to explain ſome piece of divine wiſdom, which her admiring hearers had been before unacquainted with, not only in this group but through the whole picture: I have endeavoured to make the particular happineſs of each claſs and order of men to conſiſt greatly in the purſuit of their favourite ſtudies, in which they may now be ſuppoſed to enjoy a more clear and diſtinct view of that adorable wiſdom and infinite œconomy which, in proportion to the intelligence with which they are obſerved, will be every where manifeſt through all the works of God. Near the inferior angel is that great and good man Chriſtopher Columbus, of Genoa, holding in his hand a Chart of that Weſtern world he had diſcovered;

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the groupe of ſitting figures next to him, is the glorious Sextumvirate of Epaminondes, Socrates, Cato, the younger, and the elder Brutus, and Sir Thomas More, which Dr. Swift has ſo happily brought together in his account of the Iſland of Glubbdubdribb, and to which he ſays all ages of the world have not been able to add a Seventh. But if a moſt uniform ſincere deteſtation of all hypocriſy, violence, injuſtice, and meanneſs of every kind, with a zeal the moſt honeſt, moſt ardent, and moſt manly in the cauſe of every virtue, private and public, could authorize me to add a Seventh, Swift himſelf ſhould be the man; who had ever employed the united efforts of eloquence, wit, panegyric, and ſatyr, with more purity, and with a more happy ſucceſs than he has done, particularly in his Gulliver.

If the wiſe man ſent the ſluggard to the ant for induſtry, where can we find the amiable catalogue of ſocial virtues

and

and innocent primeval ſimplicity better exemplified, than in his fable of the Houghnhnms; where, in the moſt ingenious and pointed manner, he has exhibited, under the ſame view, ſuch a finiſhed, animated, comprehenſive picture of the original depravity, the uſe and abuſe of the rational faculties, as will never be outdone. Here we may recognize with pleaſure, the amiable features of the inhabitants of Fenelon's Betica, and let me add, of the Quaker ſettlers in Penſylvania, the unction of whoſe virtues is ſo uſefully and judiciouſly contraſted, with the filth and ordure of the other parts of the work, which are unhappily, but too faithfully and juſtly copied from the nuiſances ſo glaringly predominant in the world; let any one who knows London, Paris, &c. find fault with the likeneſs, if he can. Surely no writer ever exiſted who has more clearly and more uſefully developed the turpitude of vice, and held up, as a ſpectacle of diſguſt and deteſtation,

tion, all the tinſelled depravities, the enormities, and the odious abuſes of that reaſon and thoſe faculties, which have ſuperadded to the unavoidable evils of life, ſo much of unneceſſary bitterneſs, miſery and ruin. Is he, of all men, to be debarred the uſe of irony, and the allowed privileges of an apologue, who had never ſo far miſuſed either, as to miſlead the judgment, corrupt the heart, or pollute the imagination of any man, woman, or child, even in the ſlighteſt degree; no, ſurely, he is (amongſt our writers) an example almoſt unique of the contrary; the reader, who will give Swift his confidence, ſhall never be deceived, either in what he ſhould deteſt, or what he ſhould emulate. When he raiſes diſguſt, is it not at ſome fraud, diſſimulation, ſome waſh, paint and varniſh of meanneſs and vice; does he, any where, attempt to diſguſt, and ſet his reader at variance, with ſimplicity, innocence, truth or virtue; he was no complaiſant

trimmer

trimmer and half-moraliſt. Socrates would join him in what he has ridiculed, Epictetus, Antonnius, and above all the goſpel will be found to condemn and reprobate where Swift has cenſured. Even in private life, the little peculiarities and occaſional roughneſs he ſometimes adopted, will be found admirably and humanely calculated to convey ſome ſalutary admonition, either to his country or his friends. An attempt to torture ſuch writings into meanings remote from their obvious natural tendency, can do credit to no man. But parties are long lived, triumphant parties will be flattered; and as the virtuous bear a very ſmall proportion to the worthleſs, and that his ſatire is likely to diffuſe itſelf more extenſively than his panegyric, there is no wonder if the many ſhould feel themſelves rather hurt than gratified by a ſcrutiny ſo intrepid and penetrating, which greatneſs could not intimidate, or ſubtlety elude. As to what Dr. Johnſon obſerves of the foundation

which

which Swift had laid for the conſtitutional ſpirit that has lately exerted itſelf with ſuch happy ſucceſs in Ireland: this ſurely will not leſſen his value with any man who profeſſes to regard either truth or juſtice, and who has wiſdom and virtue enough to prefer the general good and the ſtrength of the whole, to the wretched monopolizing and ſelfiſh views of a part only. Although neither my time nor the occaſion allows me to go far into this matter, yet I have it much at heart; my indignation has been greatly rouſed at ſome late ſcurrilities; and I could not withold myſelf from flinging out theſe few hints, as a juſtification of my intention of adding Dr. Swift as a ſeventh to this groupe, which I had moſt certainly done, if his head had been in my poſſeſſion time enough.

I have put in the lap of M. Brutus (who is leaning on the ſhoulder of Sir Thomas More) that book it ſo well became him to write upon the all-ſufficiency

of

of Virtue; Cicero mentions it, in the fifth book of his Tuſculum Diſputations, where he is treating the ſame ſubject himſelf, learnedly and eloquently, no doubt; but, notwithſtanding, who does not regret the loſs of Brutus's work, who was more than a mere talker, and whoſe whole heart and ſoul was altogether of a piece with his ſubject: near M. Brutus is William Molyneux, of the kingdom of Ireland, with the caſe of his country in his hand. This book, though written with an almoſt unexampled preciſion, force, and integrity, was in King William's time (to whom it was addreſſed) burnt by the hands of the common hangman, to the great infamy of the faction who then predominated.

It muſt, however, be acknowledged, that the Roman Catholics, in Ireland, had led the way, in the vindication of thoſe rights of their common country, as they had, ſome years before, prevailed with king James to give his aſſent to an act

act entitled, *An Act for declaring that the Parliament of England cannot bind Ireland, and againſt Writs of Errors and Repeals out of Ireland into England.* But the happy adjuſtment of theſe matters was reſerved for a more liberal, philoſophic age, when all occaſions of diſunion, ſtrife, dependance, and deſolation ſhould be for ever baniſhed, together with thoſe miſchievous horrors of Popery which gave riſe to them. The general co-operation of the otherwiſe jarring intereſts of the united Cantons of Switzerland, affords a beautiful ſpecimen of thoſe numberleſs permanent bleſſings that may be derived from a Society founded on moderation, confidence, equal law and juſtice; where men are not permitted to legalize their fears and ſuſpicions, whether real or pretended, and where John is no more privileged to bind his neighbour Peter, and to exclude him from any advantages than Peter is to tie up John. We may now fairly hope that Ireland will, at laſt,

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permit itſelf to be free; and that the great majority of the natives of that country (and the majority and the country are ſynonymous terms) will no longer have the bitter mortification of being proſcribed the enjoyments of thoſe conſtitutional rights (derived from the virtue of their anceſtors, under the Henry's, John's, &c.) which, 'tis to be expected, will now be generouſly and wiſely held out, even to aliens. The baſis of our iſlands will be firm and wide, not alone in proportion to the encreaſe and the number of our people, but to (what is of ſtill more importance) the high, generous, and manly ſpirit of thoſe people, utterly eſtranged from whatever is abject and ſervile.

Behind Columbus is Lord Shaftſbury, John Lock, Zeno, Ariſtotle, and Plato: in the opening between this group and the next, is Dr. William Harvey, with his work on the Circulation of the Blood; and ſitting below him is the Honourable

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Robert Boyle, holding a retort: the next group, at which Ariſtotle and Lock are looking, and Plato pointing, are legiſlators, where king Alfred the Great, the deliverer of his country, the founder of its navy, its laws, juries, arts, and letters* with his Dom book in one hand,

* When I read the above paſſage to the Earl of Radnor, he very obligingly repeated to me the following beautiful inſcription under a ſtatue of Fame, holding a medallion of Alfred, which is at his lordſhip's ſeat, in Wiltſhire.

Siſte, quiſquis es
Vel libertatis amans, vel literarum!
Et illius viri imaginem
Piis ſuſpice oculis
Qui patriam peregrinis hoſtibus afflictam,
Domeſtica morum feritate,
Et turpiſſima ſimul ignorantia laborantem
Armis erexit, legibus mollivit, ſcientia exornavit.
Si ſis Britannus
Poſſis etiam gloriari
Militarem Romuli virtutem
Civilem Numæ ſapientiam,
Et philoſophicam Antonini gravitatem
Unice' in ſe complecti
Britannici Alfredi Nomen.

is leaning with the other on the ſhoulder of that greateſt and beſt of lawgivers, William Penn, who, in an age of the higheſt illiberality and intollerance, did eſtabliſh a code of laws, and a government in Penſylvania, which happily ſubſiſted until the late troubles, and may be of ſervice to future ages, as a moſt perfect model of equal and impartial privilege and juſtice, of chriſtian meekneſs, forbearance, and brotherly affection, and conſequently of the moſt finiſhed, trueſt, and moſt uſeful national policy, particularly amongſt people who may be unfortunately divided in matters of religion. When the heart is perfectly in obedience, when it is diveſted of pride, of ſelfiſhneſs, and of malice, the underſtanding is in no danger of loſing its way; William Penn is a good inſtance of this; it is alſo very remarkable, and at the ſame time very humiliating, that neither the great Lock, nor the ſtill greater Milton could ſo ſufficiently diveſt themſelves of party rancour,

as to tolerate even upon paper to the ſame extent that our amiable legiſlator did in the government he actually eſtabliſhed. Two of thoſe laws (viz. all believers in a God tolerated, and all believers in Chriſtianity, of whatever denomination, and however they may explain themſelves equally admitted to a participation in the government) I have inſcribed in the code he is ſhewing to Lycurgus, Solo, Numa, and Zaleucus. On the other ſide of Penn is Minos, Trajan, Antoninus, Peter the Great of Ruſſia, Edward the Black Prince, Henry the Fourth of France, and Andrea Doria of Genoa. I have here introduced alſo thoſe patrons of men of genius, Lorenzo de Medicis, Louis the XIVth, Alexander the Great, Charles the Iſt, Jean Baptiſt Colbert, Leo the Xth, Francis the Iſt, and the illuſtrious Lord Arundel. It is admitted that ſome of thoſe great men may have had exceptionable parts in their characters; but they were great men, and they

they were intentionally the inſtruments of great good to their ſeveral countries, which they have immortalized by their munificence, and the encouragement they gave to arts and letters, by wiſely employing the greateſt characters that came within their reach.

Juſt before this group, on the range of rocks which ſeparate Elyſium from the infernal regions, I have placed the angelic guards. See Milton, Book IV. v. 549. Immediately before this, in the moſt advanced part and entrance of the picture, is an arch angel weighing ſomething, which is not ſeen, as the ſcales come below the frame; the preponderation of the balance towards Tartarus, may, however, account for the emotion and expreſſion of the angels countenance turned towards the ſpectator, by the upper part of the wings of an angel, and fiend, who appear to ſurround the ſcales below, I have endeavoured to impreſs the mind with, &c. Behind this figure, or inſtrument

of divine juſtice (if I may uſe ſuch a term) there is another angel, of a different claſs and character, who is explaining ſomething to my two favourite writers upon the analogy, between religion and nature, Paſcal and biſhop Butler. Behind Francis I. and Lord Arundel, are thoſe children of peace and moderation, Hugo Grotius, Father Paul, Pope Adrian, &c. enjoying that unanimity which the ſelfiſhneſs and party-ſtrife of others would not permit them to enjoy here below. In the top of the picture, and near the centre, ſits Homer, who, with his head raiſed, and turned towards that part from whence the glory proceeds, is now ſinging to his lyre, ſomewhat which Plato would not have condemned, in which he is accompanied by a choir of angels behind him. On his right hand, ſits Milton, with a more modern inſtrument in his lap. Shakeſpear ſits next to Milton, in a careleſs eaſy action, with looſe papers flung negligently about him.

Spencer

Spencer and Chaucer are next. Behind Sappho, who is near Chaucer, with a pen in her hand, &c. ſits the poet Alceus, who was ſo much admired by the ancients, though his writings are loſt, yet fortunately there is a head of him remaining, and from the noble and ſpirited account Horace gives of his abilities, I have found a companion for him, very much of his own caſt in our ancient bard Oſſian, with whom he is talking; as to the merit of Oſſian's poetry, whether it was better or worſe, or of the ſame lofty, impetuous, fierce character, with that of the Runic and Iſlandic bards, is now difficult to determine; but if we may be allowed to eſtimate him by the Fingal, Temora, &c. which the ingenious Mr. Mackpherſon has publiſhed in his name, it is certain he would do honour to any company to which he might introduce him. I agree, however, with the learned and very ingenuous Mr. Shaw, that Oſſian, whatever his abilities may

have been as a bard, was an Iriſh bard, what he has ſo clearly and ſo forcibly urged, from his own knowledge, added to the united teſtimony of all the ancient writers of our iſlands, from Beda down to Cambden, puts this matter beyond all diſpute. I have accordingly given Oſſian the Iriſh harp, and the lank black hair, and open unreſerved countenance, peculiar to his country; near him is another group, conſiſting of Menander, Moliere, Congreve.—Bruma, Confucius, Mango, Capac, &c.

Next to Homer, on the other ſide, ſits the great arch biſhop of Cambray, with that firſt of all human productions, his ineſtimable poem of Telemachus; Virgil is ſtanding between, and leaning on the archbiſhop's ſhoulder. The next figures are Taſſo, Arioſto, and Dante, the laſt of whom, with his hands on the ſhoulders of his two deſcendents, is leaning forward, attending to Homer.

As to Arioſto, I am happy to ſay, that he

he is now our own, ſince, from the ſpirited and maſterly tranſlation of him, by the ingenious Mr. Hoole, we alſo are now enabled to enjoy that copious, unbounded fancy, that eloquent ſenſibility, and felicity of expreſſion, which have long been an inexhauſtible fund of delight to the people of Italy. Behind Dante, ſits Petrarch, with his hand locked in that of Laura; and between them, and further in the picture, is Giovanni, Boccaccio, &c.

In the ſecond range of figures, juſt over Edward the Black Prince, and Peter the Great, of Ruſſia, I have brought together Doctor Swift, Eraſmus, and Cervantes; near them is Pope, Dryden, Addiſon, and Richardſon, the author of Clariſſa; behind Dryden and Pope, is Stern, Gray, Maſon, Goldſmith, Thompſon, and Henry Fielding; near Richardſon, is Hogarth, Inigo Jones, Wren, and Vandyk: every body knows that this laſt mentioned great artiſt, had it much

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at heart to execute ſome great hiſtorical work, which ſhould remain as a monument of his abilities; with this view he went to France, where he found N. Pouſſin employed at the Louvre; he then returned to England, and propoſed to his royal patron, to paint the proceſſion of the knights of the garter, for the ſum of 80,000l. and though it has been often regretted, that this work was never carried into execution, yet the lovers of art will have ſome conſolation, to find that it is not totally loſt, as Vandyk's original deſign, which was painted in Chiaro Oſcuro, and is in the poſſeſſion of the earl of Northington, is now engraving by my very ingenious and long eſteemed friend, Mr. Cooper, whoſe great profeſſional talents it ſincerely rejoices me to ſee thus happily exerted. In this part of the picture, where I have introduced many artiſts of my own profeſſion, it was my wiſh to glance at the diſpute between the ancient Greeks and old Italian painters for pre-

eminence,

eminence, a queſtion that has been much controverted; the learned, for the moſt part, have inclined to the ancients, whilſt the contrary opinion is adopted by the greateſt number of thoſe, who were moſt converſant with modern art.

Much had been written by the painters of Greece, and by ſome of the moſt excellent of them upon the art; many of their philoſophers and other great and knowing men, had alſo expreſsly written on the ſame ſubject; and from the number as well as the importance of theſe writers, it does indeed appear that a very extraordinary attention was paid to this ſubject; but not one out of ſo many writers has come down to us, not even a fragment; ſo that we have no other information relative to the ſtate of painting in Greece, but what we can collect from the mere accidental obſervations of ancient writers on other ſubjects. If we ſhould for a moment ſuppoſe that modern pictures were all deſtroyed, and that all

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the books expreſsly written upon pictures and painters had ſhared the ſame fate, what kind of information could be gathered a thouſand years hence, even from all our other writers, reſpecting the capacity of Rafaelle, Titian, &c. Such exactly is the caſe of the ancients with reſpect to us, and yet ſo much is to be collected even in this miſerable way, that for my own part, I have not the leaſt doubt but that the whole of the art of painting was underſtood and practiſed by the Greeks; there is not one mechanical excellence, that is not either directly pointed out or palpably alluded to in the accidental mention of ſome ancient writer, not merely as exiſting, but as exiſting in the various degrees of comparative excellence. As to their ignorance of perſpective, ſo often inſiſted on, it has not been proved, and there is much preſumptive and ſome direct evidence may be produced to prove the contrary. Be it admitted then, that the ancient painters were excellent in the inven-

invention, drawing, colouring, and compoſition of a picture. The queſtion does yet remain, were they more excellent than the moſt excellent of the moderns; in my own opinion this matter will not on the whole, and in all the component parts of a picture, fairly admit of a deciſion, ſince there remains no pictures of the Greeks to compare with thoſe of the moderns, and this only could ſatisfy; for experience every day convinces us, how little we can rely upon the accounts, deſcriptions, and panegyrics of pictures and painters, which are tranſmitted to us through the vague exaggerated mediums of poetry and rhetoric, where particulars are but ſeldom ſpecified, and even when they are, little elſe is diſcoverable than the effort of the writer to collect the whole powers of his own art, and to expreſs himſelf with the greateſt poſſible force or elegance upon the ſubject he has in hand, and frequently with but little reference to that which appears to have intro-

introduced it. Of this no one can doubt who has read Pope's Epiſtle to Jervoiſe, and the very ſpirited and elegant Poem lately publiſhed by Mr. Hayley.

I know very well that Lucian and Pauſanias do ſometimes afford us the ſatisfaction of enabling us to judge of the ground of their admiration and praiſe: they now and then lay before us the ideas that occurred to the painter in the treating of his ſubject, and in general theſe are natural and ſometimes very ingenious; but there is nothing ſo ſuperlatively aſtoniſhing as to warrant our preferring them to many inventions of Rafaelle, Pouſſin, &c. Perhaps no poſitive proof can now be given, that the calumny of Apelles was ſuperior to that of Rafaelle; if it be ſaid that Rafaelle borrowed the ideas from the account that Lucian gives of this picture of Apelles, and has added nothing to it from himſelf, this is true, but does not ſupport the aſſertion one iota, for there are many ſubjects of Rafaelle's own invention,

vention far from being inferior to this of the calumny; but in general the ancient writers communicate very little information when they mention pictures. What Ovid elegantly ſays, 'that Venus would have remained buried under the ſea, if Apelles had not drawn her out by his picture,' ſpecifies nothing particular; Petrarch might have ſaid this of Giotto, or of any other painter, who, though comparatively bad with reſpect to our times, might have been the moſt excellent in his own. The ſimple idea of Venus coming out of the ſea, and wringing her hair, is all that remains of this picture of Apelles. Rafaelle has made a Venus alſo, of which there is a print by Marc Antonio; but he has added nothing of himſelf to the ſolitary original idea, except certain particulars, which his deſign had been better without, a town and a ſhip in the diſtance, and in the air Jupiter cutting off the genitals of Saturn; facts that in all reaſonable probability muſt

have

have been the one prior, and the other conſiderably poſterior to that on which he builds his main ſubject. As to Titian's Venus, in the Tribuna at Florence, the bed, the lap-dog, the woman taking dirty linen out of a box, and her own meretricious action, has induced me to think he never intended it for a Venus, more eſpecially as there is of him in the Pallais Royal, a half figure of Venus wringing her hair, according to the idea of Apelles, with the ſea in the back ground, and without any addition of his own, either good or bad. So far there appears no good and ſufficient reaſon for our giving any great preference to the ancients; but if we ſhould indulgently ſuppoſe, that this picture of Apelles was not confined to the ſimple idea that has come down to us, but that beſides diſintangling herſelf from her hair, her appearance, as Lucretius finely expreſſes it, brought ſplendour and delight into a gloomy world, and diffuſed through the inhabi-

tants

tants of air, of the earth, and the ſea; that principle of love and aſſociation from whence every thing that lives derives joy and continuance. But how can we ſuppoſe this without arraigning all the ancient critics who could have overlooked it, and who from the ſenſibility and diſcernment many of them have ſhewn, cannot reaſonably be ſuſpected of any ſuch inattention. All that has been taken notice of by the ancient writers in the celebrated picture of Timomachus amounts only to the divided will of Medea, between her affection for her children, and her jealouſy on her huſband's marriage with Creuſa. So far this is well and ingenious; but the ſubject is capable of more; ſomething might be made of the children worth taking notice of: whilſt the mother is in all this agitation, with the preparations for a ſacrifice around her, the youngeſt and moſt loved child may be playing at her feet; and with an infantine innocence and joy calling for the at-

tention of his mother to a butterfly (or pſyche) he is laughingly holding up to her, whilſt the elder, terrified at the agitation of his mother, and ignorant of the cauſe of it, is ſeeking ſhelter under her chlamys or mantle.---Indications of the marriage in the diſtance, &c.

Whether theſe additions would deſerve praiſe is not for me to ſay, as it is a deſcription of an unfiniſhed ſketch of this ſubject which I made about five years ſince. Upon the whole, it does appear that the Venus of Apelles, the Hellen of Zeuxis, the Philoctetes of Parrhaſius, the Medea of Timomachus, &c. exiſt in the minds of many people, like Cicero's perfect Orator, or the Stoicks perfect Man, as ſo many abſtract ideas of the moſt perfect conceivable grace, or beauty, or expreſſion; it is therefore no wonder if Rafaelle, Titian, Corregio, and other modern heroes, whoſe errors, imperfections, and deficiencies, we have an opportunity of inſpecting, ſhall be found much wanting when

when compared with ſuch a hyperbolical and viſionary ſtandard: it muſt be candidly admitted that there is nothing can authoriſe our believing that Titian was ever excelled in colouring, or the Flemings and Dutch in low life, ſince the art is not capable of more, or that the ancients were more excellent than the moderns in landſcape, or even in many of the leſſer departments of the ſuperior art of hiſtorical painting; theſe incontrovertable facts muſt be acknowledged; and yet when I reflect that painting and ſculpture are to a certain length the ſame art, propoſing the ſame deſiderata, that the painters knowledge does include the whole of the ſculptors, and a great deal more; that they were cotemporaries and under the influence of the ſame education. I cannot for a moment heſitate at giving the preference to the painters of antiquity; for when we allow them to have been ſkilled in the ſublime and elegant practice of perſonifying the abſtract perfections of

human nature, in all the different ſpecies of characters of which the Grecian mythology conſiſted, embodying and adapting a form and a ſyſtem of adequate proportions to the abſtract idea of wiſdom, in the character of a Minerva, to majeſty in that of a Juno, to beauty in Venus, in Jove, in Mars, and in Hercules, admirably diſtinguiſhing through the whole ſuite of their male and female divinities, that peculiar formation, and that ſyſtem of proportions, that naturally coincided with the idea of each character, which altogether comprehended the whole exterior of male and female perfection; of this no one can entertain a doubt, as the Grecian ſtatues yet remaining are evidence the moſt concluſive and ſatisfactory. But how much is our admiration of Grecian art encreaſed, when we call the hiſtory of theſe veſtiges to our recollection?

Every body knows, that of all thoſe works of the Greeks which adorned Rome, after the plundering and deſtruc-

tion

tion of the Grecian polities, whatever was moſt in eſteem was carried away by Conſtantine and his followers, to ornament their new ſeat of empire; theſe were afterwards deſtroyed by the blind perverſe bigotry and rage of thoſe wretched miſcreants, the Iconoclaſtes, and as if no monument of intellectual ability was doomed to eſcape, the ſucceſſive devaſtations of the Goths, Huns, and other northern barbarians in the weſt, gave the finiſhing blow to whatever was yet remaining of arts at Rome. For the ſame reaſon that theſe works of art were taken away, we muſt ſuppoſe the beſt and moſt celebrated to have been taken; and for the ſame reaſon that they were deſtroyed, we ought to ſuppoſe, that what was deemed the beſt was leaſt likely to eſcape. If then what remained was conſidered as of no note, the work of obſcure artiſts, neither worth the removing nor the deſtroying, and that even the veſtiges which happen to be preſerved of this ſlighted re-

fuſe, is notwithſtanding at this day the admiration of all enlightened people, and that ſome of them ſtand as yet unrivalled by any modern productions; what then muſt be our aſtoniſhment, when we turn our thoughts to thoſe works of a Phidias, a Praxiteles, a Lyſippus, an Euphranor, an Apelles, Parhaſius, &c. thus miſerably deſtroyed in conſequence of their ſuperior excellence.

I would recommend the conſideration of this to thoſe ſhallow dogmatical ſulky philoſophers and critics, who are for meaſuring the human faculties, by the ſhort ſtandard of what this or that artiſt has done; if any thing could teach them a uſeful leſſon, ſurely this would. God Almighty has, no doubt, fixed the boundaries of human ability, but which of you, ye critics, will attempt to point out where they lie.

At the reſurrection of the arts in Italy, they appear for the moſt part to have been confined to the practice of mechanical uneducated

educated people; and to have been almoſt wholly employed on ſubjects generally believed to be within the compaſs of ordinary and even vulgar education. There are indeed a few illuſtrious exceptions, but in Greece this matter was quite different, their artiſts were philoſophers the moſt ſubtle and metaphyſical, and appear to have conſidered the whole of created nature with all its ſcattered perfections, but as a mere chaos, and rude maſs of incoherent materials, thrown together by the great Creator, for the exerciſe of thoſe intellectual faculties, he had beſtowed upon man, and which he had moſt wiſely and beneficently impreſſed with ideas of perfection, and a capacity of conception to which individual nature might make ſome diſtant approaches, but at which it would never arrive. Here then is the ſtore-houſe from whence we have derived all thoſe works that have filled the mind with aſtoniſhment, inſtruction, and pleaſure; hence came the heroes and demi-

gods of the Grecian artiſts, whether poets, painters, or ſculptors; hence the man of the Stoicks, the orator of Cicero, the Lovelace and Grandiſon of Richardſon, and it muſt be acknowledged that all the materials of the invaluable conſtellation of characters in the ſo much admired Cicilia, which has recently added ſuch a luſtre to our literary hemiſphere, has been happily ſelected from the ſame repoſitory.

It is then evident and incontrovertible, that the Grecian artiſts poſſeſſed the very eſſence, ſpirit, and animating ſoul of the art; and, as Longinus has ſaid of Demoſthenes, compared with Hyperides, this one excellence outweighs the whole of what the Italians could oppoſe to it; and in this reſpect Pouſſin has not too ſtrongly expreſſed himſelf when he affirms that Rafaelle, though an angel to the moderns, was an aſs when put into competion with the antients: if we were to compare any female figure in the cartoons

of

of Rafaelle, with that beautiful Greek muſe in Mr. Townly's dining parlour, how inferior, how inaccurate, how groſs and vulgar does Rafaelle appear!

The ingenious Mr. Webb has very juſtly obſerved that Rafaelle has ſucceeded beſt in the middle walk of characters in apoſtles, philoſophers, &c. his judgment, which was excellent, had not ſufficient materials to work with in the higher ſphere; ſome of the fineſt antique ſtatues were not yet diſcovered in his time, and even of ſuch as were, men had not fully digeſted their opinions about them; as the treaſures of Greek learning, which only could have afforded light into theſe matters, were as yet almoſt unopened, at leaſt not ſufficiently in general circulation to fall in the way of artiſts, ſo that however perfect painting may have then been as an art, it was certainly very defective as a ſcience; it is therefore no great matter of wonder, that through the whole range of deities in the hiſtory of

Cupid

Cupid Pſyche, which Rafaelle painted at the Ghigi palace, that he has miſtaken, and improperly treated almoſt every one of them. * We have copies of two of thoſe

* For ſome little time paſt this work of mine, having been pretty much ſeen, it has given occaſion to a conſiderable extenſion of my acquaintance, and I hope of my friends; amongſt others to whom I read this little account, were Mr. Townley, and Mr. Dankerville, the latter of whom obſerved to me that he was entirely of my mind, as to this abſtract character of the Grecian works, and the utter inferiority of what the Italians had been in queſt of, that he had been for ſome time employed upon a hiſtory of the art, where he had occaſion to inveſtigate this matter very minutely; and that he would read to me that evening a part of his work which was a comment upon Pauſanias's account of the ſeries of pictures by Polygnotus, which he was pleaſed to tell me had no ſmall affinity with my pictures; from what he read to me, and from what he communicated in converſation, I have an inexpreſſible pleaſure in finding that this ſtory and criticiſm of art (after the fumbling and groping of antiquaries and pedants for two centuries paſt) has at laſt got into the right hands; ſuch a conjunction affords a pleaſing proſpect, where the man appears alone made for the ſubject, and the ſubject for the

thoſe pictures at Northumberland houſe, and we may compare the ſeveral figures with the paſſages in the ancient poets, and

the man: I hope it will be out ſoon, that I may be a ſharer in the utility and pleaſure that muſt be derived from it; but if ſuch a work ſhould be retarded or obſtructed from any want of attention and encouragement on the part of the public, it is much to be regretted.

I muſt alſo be allowed to take notice that in the two years that I have had the happineſs of knowing Mr. Locke, it has often occurred to me how great a loſs the public is like to ſuſtain from his ill health and affluent fortune; for notwithſtanding that I believe few fortunes have been ever employed more to the honour of the poſſeſſor, or to the advantage of ſociety, yet the labour of ſuch a character is much wanting, particularly in this country and age; his very diſtinguiſhing ſagacity, his familiar and accurate knowledge of all the arts, and all the parts of thoſe arts, as well where they are ſtaminal, conſtituent, and peculiar, as where they are communicable and univerſal; his uncommon candour, ſteady adherence, and ardent zeal for truth, and his little reliſh for any favourite ſyſtem, would make a well digeſted work on the arts, by Mr. Locke, one of the moſt deſirable as well as uſeful gratifications that could be well imagined. I very

and with the Greek ſtatues, we ſhall then find that Jupiter, with his hair like white wool, is not Homer's Jupiter, but is in the common place idea of God, the father, and originating in that paſſage of the prophet Daniel *of the ancient of days.*

The Mercury likewiſe is ſo far from being that delicate beautiful youth deſcribed in the Odyſſey, that he is muſcular enough to ſupply, upon occaſion, the place of his grandfather Atlas. The ſame fault is obſervable in the female figures; they all of them ſeem to be caſt in the ſame giganteſque mold, by which means the Minerva, Juno, &c. are not of larger proportions than his Venus and the Graces: nothing is more common than this error. Many of our modern painters and ſculptors appear to ſee nothing further

very much beg his pardon for this perhaps too free uſe of his name, and wiſh to give him the trouble of writing; but in the handling of my ſubject, and conſidering the wants of the public, it ſlid from me almoſt without knowing it.

farther in thoſe deities, than certain attributes and inſignia, by putting on a helmet and gorgon; any girliſh proportion is made to ſignify a Minerva; the Petaſus and Caduceus make a Mercury, and the Eagle Jupiter. Though this work of Rafaelle's is defective in theſe and other particulars, yet it abounds with that divine fire and enthuſiaſm, which will ever make it regarded as one of the nobleſt productions of modern art. Since, to make uſe of an antiquated phraſe, "a man may as well be hanged for ſtealing a ſheep as a lamb;" and that I have already ſtrayed pretty far from my ſubject, it may not be amiſs to indulge myſelf a little further, and ſqueeze into this place a concern of my own, which is, in ſome meaſure, connected with this great work of Rafaelle's.

When I was ſtudying the Greek ſtatues at Rome, and comparing them with the gods and goddeſſes of Rafaelle, at the Ghigi, I felt myſelf irreſiſtibly impelled

pelled to try how far my own ſkill and ſtrength would carry me in a parallel ſubject with this of Rafaelle; the advantages of living in the eighteenth century, after ſo much intervening, and very eſſential criticiſm and Greek illumination, in the articles of beauty, character, ſublimity, &c. theſe eſſential advantages appearing to me, if not a ſufficient counterpoize, yet at leaſt a conſiderable acceſſion of weight, in the light ſcale of a Tramontane and a modern; emboldened by this, I ſat down, with great avidity, to a ſubject from Heſiod, which is more intereſting, and full of action, than that of Rafaelle's from Apuleius. It is Pandora, or the Heathen Eve, brought into the aſſembly of the gods, attired by Venus and the Graces, and inſtructed in the domeſtic duties of a wife, by Minerva. Apollo is ſinging the Hymeneal, and Mercury putting on his Talaria, to carry her down to Epimetheus her huſband.

The Horæ are ſtrewing flowers, and

Hebe

Hebe carrying round Nectar on the occaſion; two of the Parcæ ſitting in a cave of clouds behind Jupiter, are employed upon her deſtiny, whilſt the other is coming forth with the well-known caſket, which contains her portion, &c. except the mere mention which Pauſanias makes of a baſſo relievo, carved by Phidias, upon the pedeſtal of the ſtatue of Minerva, at Athens; this is altogether a virgin ſubject, and, perhaps, one of the fineſt remaining of the ancients. As I had this work ſo much at heart, and that the whole of my ſtudies, whilſt I was abroad, were but one continued preparative to the painting of it, (which might indeed well ſatisfy me, as it included the whole of the art,) it was, with great mortification, I found myſelf neceſſitated to decline two very flattering offers, which were made me for the painting of it, one by his Grace the Duke of Richmond, the other by Mr. Lock; but it was impoſſible for me to comply, as I was thoroughly

roughly perſuaded, that this ſubject would, from the very nature of it, loſe much of the grandeur of it's effect, by being reduced to too narrow limits. On meaſuring my drawing of it, ſince Mr. Locke ſpoke to me, I find that, according to the full extent of my own wiſhes, this picture would not exceed 8 feet 10 inches high, and 17 feet 8 inches long, ſo that it would be only 12 inches higher than a common whole length portrait. As the doing of this work (particularly for ſome place in town, where it might be near the Duke of Northumberland's) would, in ſome meaſure, complete the little ſcheme of art I had laid down for myſelf, I have embraced this occaſion of mentioning it to the public, or even to ſtrangers, if this paper ſhould reach them; the recollection of it naturally occurred on mentioning Rafaelle's work at the Ghigi Palace, and the preference that was due to the Greeks: and now, with the indulgent Reader's good favour and pardon for this tranſgreſſion,

we ſhall here reſume our ſubject, and take up that part of Elyzium, where I have introduced the profeſſors of my own art.

Next to Vandyk is Rubens, who with his hand on the ſhoulder of the modeſt and ingenious Le Sueur, is puſhing him forward amongſt the artiſts of greater conſequence; Le Brun is behind him. The next figures are Julio Romano, Dominichino, and Annibal Carrache, who are talking with Phidias, the Greek ſculptor and architect, with the bald head, and with a ground plan of the Temple of Minerva at Athens under his arm; near him are two Greek painters, Nicholas Pouſſin and the Scycionian Maid, with the ſhade of her Lover, which gave a beginning to the art; near her is Callimachus the Greek ſculptor, with his invention of the Corinthian capital, and behind him ſits Pamphilus, who is known by ſome treatiſes he had written, and who is exultingly calling upon the moderns to produce any man equal to his diſciple

Apelles, who is painting; on the off-ſide of Apelles, is Corregio, in whoſe action I wiſhed to expreſs a kind of negative upon the offer which Titian is making to Rafaelle, or Parmeggiano of his Pallet, or colouring, to be added to the ſeveral particulars in which they excelled; for it is certain, that as no painter of Italy has poſſeſſed the beauty, ſublimity, and knowledge diſcoverable in the antique, the union of all their good qualities would ſtill be eſſentially defective, and not amount to the idea of perfect painting. Behind Rafaelle ſtand M. Angelo, and Leonardo da Vinci, thoſe two great and venerable trunks, from whence all the branches of modern art have derived much of ſap and nutriment; behind them are Ghiberti, Donatello, Maſſacchio, Bruneleſchi, Albert Durer, Giotto, and Cimabue.

Notwithſtanding Hogarth's merit does undoubtedly entitle him to an honourable place amongſt the artiſts, and that his little

little compoſitions conſidered as ſo many dramatic repreſentations, abounding with humour, character, and extenſive obſervations on the various incidents of low, faulty and vicious life, are very ingeniouſly brought together, and frequently tell their own ſtory with more facility than is often found in many of the elevated and more noble inventions of Rafaelle, and other great men; yet it muſt be honeſtly confeſſed, that in what is called knowledge of the figure, foreigners have juſtly obſerved, that Hogarth is often ſo raw, and unformed, as hardly to deſerve the name of an artiſt. But this capital defect is not often perceivable, as examples of the naked and of elevated nature but rarely occur in his ſubjects, which are for the moſt part filled with characters, that in their nature tend to deformity; beſides, his figures are ſmall, and the jonctures, and other difficulties of drawing that might occur in their limbs, are artfully concealed

with their cloaths, rags, &c. But what would atone for all his defects, even if they were twice told, is his admirable fund of invention, ever inexhauſtible in its reſources; and his ſatyr, which is always ſharp and pertinent, and often highly moral, was (except in a few inſtances, where he weakly and meanly ſuffered his integrity to give way to his envy) ſeldom or never employed in a diſhoneſt or unmanly way.

Hogarth has been often imitated in his ſatyrical vein, ſometimes in his humorous; but very few have attempted to rival him in his moral walk. The line of art purſued by my very ingenious predeceſſor and brother academician, Mr. Penny, is quite diſtinct from that of Hogarth, and is of a much more delicate and ſuperior reliſh; he attempts the heart, and reaches it whilſt Hogarth's general aim is only to ſhake the ſides: in other reſpects no compariſon can be thought of, as Mr. Penny has all that know-

knowledge of the figure and academical ſkill, which the other wanted. As to Mr. Bunbury, who had ſo happily ſucceeded in the vein of humour and caricatura, he has for ſome time paſt altogether relinquiſhed it, for the more amiable purſuit of beautiful nature: this indeed, is not to be wondered at, when we recollect that he has, in Mrs. Bunbury, ſo admirable an exemplar of the moſt finiſhed grace and beauty, continually at his elbow. But (to ſay all that occurs to me on this ſubject) perhaps it may be reaſonably doubted, whether the being much converſant with Hogarth's method of expoſing meanneſs, deformity and vice, in many of his works, is not rather a dangerous, or, at leaſt, a worthleſs purſuit; which, if it does not find a falſe reliſh and a love of and ſearch after ſatyr and buffoonery in the ſpectator, is at leaſt not unlikely to give him one. Life is ſhort; and the little leiſure of it is much better laid out upon that ſpecies of

art, which is employed about the amiable and the admirable, as it is more likely to be attended with better and nobler conſequences to ourſelves. Theſe two purſuits in art, may be compared with two ſets of people with whom we might aſſociate; if we give ourſelves up to the Foot's, the Kenrick's, &c. we ſhall be continually buſied, and padling in whatever is ridiculous, faulty, and vicious in life; whereas there are thoſe to be found, with whom we ſhould be in the conſtant purſuit and ſtudy of all that gives a value and a dignity to human nature.

Near Hogarth I intended to bring in a very able maſterly artiſt, Mortimer, whom the public fooliſhly let ſlip through their fingers, without deriving the advantages of which his abilities were capable; it gave me no ſmall concern (as I once told him) that he ſhould ſlink away from his own character, and waſte his time upon unmeaning imitations of the banditti's of Salvator Roſa, a man much his inferior, when-

whenever he would chuſe to exert himſelf.

Our nobility and gentry are rather to be pitied than blamed; they have been groſsly miſled and abuſed by a ſucceſſion of nonſenſical cant and jargon, about the inacceſſible ſuperiority of old pictures, or they never would ſuffer great abilities to be thus loſt, by employing thoſe who poſſeſs them upon worthleſs trifles, where nothing can be ſhewn. This illuſion has been principally kept up by intereſted dealers in ancient ware, both at home and abroad, in which they have been much aſſiſted by feeble artiſts, who, hopeleſs and without pretenſions to any reputation for themſelves, are induſtrious and artful enough to lend their little ſupport to any ſcheme that ſhall keep back and prevent others who, from nature and education, are better qualified, more eſpecially as there is ſuch a fair opportunity of concealing their real mo-

tives, under the amiable appearances of modeſty, candour, and a veneration of ancient worth. If the liberty was allowed me of mentioning ſome of my brethren of the academy, what might I not ſay of the knowing and elegant Cipriani, of that able and manly artiſt Dance, and the other great painters whom the academy ſelected for that work of St. Paul's; were I to add (whom the academy would have added were it then poſſible) that ingenious Proteus, Gainſborough, who is ſo becoming and ſo excellent in every ſhape he aſſumes, the ever to be admired Zoffany, and the maſterly, Wright, of Derby? What new beauties, harmonious and faſcinating arrangement of colours may we not expect, when ſuch an artiſt as Peters is indulged the free ſcope of his fancy in an extenſive ſubject? Need I inſiſt what an acquiſition of reputation it would be to this country to have the abilities of

theſe

theſe ‡ artiſts put to the ſtretch in ſome great Hiſtorical Work. They may have their faults, and where one is perhaps defective, the other may be excellent; but this ever was, and ever will be the caſe amongſt men of genius and great abilities; generous allowance muſt be made in this art, (eſpecially) where, though the mind may perhaps comprehend, yet the powers of man will certainly never be able to execute with equal perfection all the parts of ſuch an art, as is not even confined by the

‡ It may be not improper to inform the reader, that this account having been written ſome time, as I had an intention of publiſhing it in April laſt, it was occaſionally read to many friends, and amongſt others to Mr. Valentine Green, a little before his trip to Paris. On his return he has, in a very ſenſible ſpirited letter addreſſed to Sir Joſhua Reynolds, laid before the public many pertinent and excellent remarks on the eſtabliſhment of the arts, as well in England as in France; and I am happy to obſerve, that where he has had occaſion to touch upon any of thoſe matters I had read to him, they have acquired no ſmall force and improvement by his manner of treating them.

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viſible and actual world; but (what is much more) by intellectual abſtract combinations, (in which conſiſts the very eſſence of this art) it has within its graſp all thoſe poſſibilities of completion and perfect exiſtence, which the mind ſeeks for, and with which only it can be fully ſatisfied. A great artiſt can now hardly commit groſs faults, and criticiſm is ill employed about what may be neglected or deficient in great works, where the attention is ſo much better directed to what is great and admirable. Let the public do but their part, let them contrive a generous emancipation for our men of genius, by affording them ſuch opportunity of employment as may put their faculties to the ſtretch; and I am confident that the boundaries of art will be enlarged. Foreigners may inſult us, by ſtill ſaying, that our artiſts want abilities for great works; but they are miſtaken, it is quite the reverſe: to ſay the truth, this matter lies entirely at the door

door of the great and the wealthy, who, from the general flimſineſs of their purſuits, and their want of œconomy and virtue, are not able to employ our artiſts upon great works. To put the immenſe ſums that are played for quite out of the queſtion, even the half of what ſome individuals annually throw away merely for waiters and cards, would more than pay one of thoſe artiſts for a noble picture; ſo that four of thoſe great individuals, by refraining from play but for one year, might even, with the ſaving of this paper, packthread, and attendance money, gratify the wiſhes of the academy, and do themſelves the credit of preſenting St. Paul's Cathedral with thoſe Eight Hiſtorical Pictures, which would remain as a monument of their own public ſpirit, as well as of the abilities of thoſe academicians; and the amiable prelate who now ſo worthily fills the See of London, is too much a friend to the Muſes,

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and an enemy to gaming, to put a negative upon ſuch an offering.

Behind Phidias, I have introduced Giles Huſſey, a name that never occurs to me without freſh grief, ſhame, and horror, at the mean wretched cabal of mechanics, for they deſerve not the name of artiſts; and their ſtill meaner runners and aſſiſtants that could have co-operated to cheat ſuch an artiſt out of the exerciſe of abilities, that were ſo admirably calculated to have raiſed this country to an immortal reputation, and for the higheſt ſpecies of excellence. Why will the great, who can have no intereſt but in the glory of the country, why will they ſuffer any dirty, whiſpering medium to interfere between them and ſuch characters as Mr. Huſſey, who appears to have been no leſs amiable as a man, than he was admirable as an artiſt? When by underhand artifices coldneſs once takes place, all the reſt fol-

follows of courſe; pride is alarmed on both ſides, and a thouſand to one but a ſettled diſlike and animoſity will follow. Thus are people of the beſt and nobleſt intentions wickedly ſeparated, (without knowing why) upon whoſe union the glory of the country, and the advancement of the art, does altogether depend. To prevent this happening in future, (for weakneſs will ever avail itſelf of trick and cunning) it would be adviſeable, in ſuch caſes, to deal openly and without any reſerves, and to ſuffer a great artiſt to have an opportunity of detecting thoſe dark impoſitions which periſh when they are brought into daylight; delicacy can have nothing to fear; for perhaps there is in the world nothing that can better bear ſcrutiny and cloſe inſpection, than the views, deſigns, intentions, and conduct of a great artiſt, wholly occupied with the love of glory.

The public are likely never to know

the whole of what they have loſt in Mr. Huſſey; the perfections that were poſſible to him, but a very few artiſts can conceive; and it would be time loſt to attempt giving any adequate idea of them in words. My attention was firſt turned to this great character, by a converſation I had very early in life with Mr. Stuart, better known by the name of Athenian Stuart, an epithet richly merited by the eſſential advantages Mr. Stuart had rendered the public, by his being ſo very inſtrumental in eſtabliſhing juſt ideas, and a true taſte for the Grecian arts. The diſcourſes of this truly intelligent and very candid artiſt, and what I ſaw of the works of Huſſey, had altogether made ſuch an impreſſion on my mind, as may be conceived, but cannot be expreſſed. With fervour I went abroad, eager to retrace all Huſſey's ſteps, through the Greeks, through Rafaelle, through diſſected nature, and to add to what he had

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been cruelly torn away from by a laborious, intenſe ſtudy and inveſtigation of the Venetian ſchool. In the hours of relaxation, I naturally endeavoured to recommend myſelf to the acquaintance of ſuch of Mr. Huſſey's intimates as were ſtill living; they always ſpoke of him with delight; and from the whole of what I could learn abroad, added to the information I received from my very amiable and venerable friend Mr. Moſer, ſince my return, Huſſey muſt have been one of the moſt inoffenſive, moſt amiable, friendly, and companionable of men; and the fartheſt removed from all ſpirit of ſtrife and contention, indeed by much too far, or he had never been neceſſitated to quit his ground, like a defeated man, and leave not only the art, but his own character, in the hands of his baſe antagoniſts, to be dreſſed out in a horrid, diſguſting way, as a man moody, glouting, full of imaginary terrors and ſuſpicions, and preparing

paring himſelf for a ſpectre in every corner. This odious character of ſuch a man was circulated by thoſe hypocrites who knew it to be falſe, and was readily adopted by the miſguided herd, who, without knowing any thing of the matter, were weak enough to be duped into the belief of it. All men know that ſuch wrong-headed characters are not only poſſible, but have exiſted, do and will exiſt; but the immorality lay in applying it at random, without requiring ſufficient proof or evidence. However, the hiſtory of all ages and nations ſhews this to have been a common game in the world; and that as the virtues of human nature have not all been buried with our anceſtors, neither are its vices.

My friends at Bologna will blame me for omitting our Lodovico, for whom I had ſuch fondneſs; Agoſtino alſo, Guercino and Guido; but I was tired, and reſolved to content myſelf with Dominichino

chino, and his maſter Annibal. It is very remarkable that this great man Annibal Carrache, who came to ſuch a place as Rome, and ſo ſhortly after the death of M. Angelo, ſhould have been ſo far overlooked, even by that court, as never to have been employed about any papal work, and had the additional mortification of ſeeing all court favour employment, and even the honour of knighthood, flung away upon ſuch a reptile as Gioſeffo d'Arpino; however, let no man be diſcouraged, Annibal Carrache is, notwithſtanding all this, the glory of his age; whilſt the Pope, the Court, and Cavalier d'Arpino, are rotting in oblivion.

In the top of this part of the picture, I have attempted to glance at what aſtronomers call the Syſtem of Syſtems; where the fixed ſtars conſidered as ſo many ſuns, each with his ſeveral planets, are revolving round the *Great Cauſe* of all things. As in my apprehenſion too

much has been aſcribed to the properties of *inert matter*, it was my wiſh to repreſent every thing here as effected by *intelligence*; accordingly each ſyſtem is carried along in this revolution by an angel; the points of the fingers form the poles or axis on which each ſphere diurnally turns, if the expreſſion be allowed me, and the ſituation of the hands gives the polar inclination, obliquity, &c. I have introduced angels incenſing, &c. to mark the reference to the Deity ſtill ſtronger. Though there is but a ſmall portion of this great circle ſeen, yet I ſhould hope there is enough to hint the idea to a man of any fancy.

We come now to that corner where I have endeavoured to give ſome little idea of the place of final puniſhment or Tartarus. I have introduced a kind of landſcape diſtant view of a dreary continent, a volcano vomiting out flames and men, a ſea and cataract of fire coming forward

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and tumbling into a dark gulph, where the eye is loſt, and from whence iſſue clouds of black ſmoke, and two large hands, one of which holds a fire-fork, and the other is pulling down two women by the hair, who make part of a group of large figures, which are bound together by ſerpents, and conſiſts of a warrior, a glutton, a ſpendthrift, a detractor, a miſer, and an ambitious man. As the order of the garter is conſidered as the moſt honourable of all the orders of knighthood, I thought it likely to be the moſt intelligible characteriſtic of vanity, or this vice of ambition, more eſpecially as only the lower limbs of the figure appeared. The *Gameſter*, or Spendthrift, is under the *Miſer*, with a fiend wound about his neck, who by the hour-glaſs it is holding before him, as a kind of ſecond conſcience, is goading him on to the recollection of the time he had neglected and miſuſed: it is not neceſſary to ſuppoſe, that the

cards and dice he has in his hand, had been uſed fraudulently; no, I have taken it upon the lighteſt eſtimate, it will be ſufficient if his crime amounted to nothing more than the waſting and deſtroying that time, upon thoſe trifles which was given him to be employed in active virtue. We may compliment ourſelves with the titles of innocents and inoffenſives; but theſe deceitful illuſory negatives amount to nothing. We are formed with certain capabilites, which the relation we bear to ſociety, to the whole moral and even natural world, calls upon us to exert and dutifully to render ourſelves as perfect and as extenſively uſeful as we can. By this the body is preſerved in health and vigour, and the mind acquires that capacity, ſoundneſs, and that equal, happy temperament which conſtitutes the felicity of our nature. Tho' all men may not be capable of this in the extent, yet many are in the degree, and there are none but may be equal to the

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attempt and the intention. Be it ever remembered that the higheſt authority affirms, that the uſe and encreaſe of the talent will be exacted from us, and not merely its preſervation.

As to the warrior, I am ready to admit that wars and the ſpilling of human blood, may be ſometimes neceſſary, juſtifiable, and perhaps even praiſe worthy; but it is ſo much oftner otherwiſe, that we may preſume it to be the caſe in this inſtance; and, without further remark, paſs on to that deteſtable ſpecies of miſchief in which we ſo much abound, the *Anonymous Detractor*, with his horrid face, appearing under an innocent placid looking maſk, a dagger in one hand, and falſhood and ſcandal in the other, under the guiſe and ſignature of a lover of merit, truth, and juſtice. This will ſerve as a kind of genus, including all the ſeveral ſpecies of theſe horrid aſſaſſins, from the volunteer, who writes to gratify his own occaſional ſpleen, rage, and envy, to the

hireling who follows this buſineſs in an orderly profeſſional way, and is ready to ſtretch his talents from a letter to a private houſe, to an eſſay in the news-paper, from that to a pamphlet, from proſe to verſe, to bemire or bedizen, juſt as his employer ſhall direct; theſe are of different degrees of ſkill, may be hired at all prices, and can adapt a few terms of art and common-place topics of praiſe, cenſure or abuſe, to all ranks and profeſſions. Many painters uſed formerly to keep open houſe for them, and as far as I can learn, this practice is not yet totally laid aſide. If this be the liberty of the preſs, ſurely we derive more evil than benefit from it; all worth and ability is by the means of this glorious Palladium, reduced to an ordinary dirty level, and ſo confounded with whatever is baſe, that a reputation is hardly worth the ſeeking. Truth and falſhood are ſo artfully perplexed, that it requires an intimate acquaintance with public men,

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from the firſt to the laſt, in order to prevent our miſtaking them for the very reverſe of what they are; it is impoſſible to be too cautious and wary in this matter; and I ſhall ever recollect, with ſhame and confuſion, ſome vexatious miſtakes into which I have been led myſelf, by a too precipitate and implicit reliance upon the ſpecious reports and appearances by which I was duped in common with many others. To confine my obſervation to my own humble ſhed; even I have had more than my ſhare in this national calamity, the virulent and very particularly marked abuſe that has conſtantly followed me for ſome years back, may, as my friends have often told me, be an honourable teſtimony in my favour, and the proofs they alledge from the experience of all ages, are too flattering for me to diſpute the propriety of their application in my own caſe. I well know, that whatever excellence will enſure a man credit

with poſterity, will infallibly raiſe him ſteady and deadly enemies amongſt his rivals and cotemporaries; and that they will be more induſtrious to miſrepreſent and abuſe, than his friends will be to juſtify him. But I would gladly have diſpenſed with the honour of all this, to be relieved from the miſchief of it. I have reaſon to believe that it has greatly contributed to ſhorten as well as to embitter the life of my poor father, an honeſt, plain man, who at diſtance from this great metropolis, and unſkilled in its ways, naturally concluded, that his ſon was the moſt worthleſs of all our artiſts, or ſo much unuſual labour and pains would not have been employed to prove it. Thus people, who employ anonymous writers, may perpetrate any fraud or wickedneſs with impunity, when they confine their attack to the man who cannot afford to avail himſelf of the protection of the laws.

It is not the nice diſcernment and truly

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critical ſkill of our anonymous manufacturers of characters, that is to be dreaded, nothing leſs, it is their villainy, their total want of honour, of truth, of juſtice, and every other equitable principle; they find it eaſy to throw dirt at any thing; they calculate that ſome of it will ſtick, and they are not likely to be much miſtaken, whilſt there is ſo much weakneſs and cullibility in the world, and ſo many people made up of meanneſs and oſtentation, who will be ready enough to adopt and give circulation to any thing that may appear at leaſt a plauſible reaſon why they do not employ and encourage. But few can examine and ſift out the truth of things, and fewer ſtill would be at any pains about it. But all, or at leaſt the greater part of this odious maſs of vileneſs and wrong, would be in a great meaſure remedied, by obliging thoſe ſcribbling manufacturers of character to lay aſide the maſk, and affix their names to the cenſures or praiſes they have been em-

employed to circulate. Had this been the caſe for ſome time paſt, no injury could have followed from the abuſe of a J——, a H——, and a very long, &c. their veracity and inducements for what they did, and the veracity and motives of a Sixteen-ſtring Jack, or any other villain, who ſubſiſted by depredation on the public, would at leaſt be regarded with equal abhorrence.

The Italian, French, and other writers, who have criticized the works of their artiſts, were men of known ability, who had a reputation to ſupport or to loſe, and who would not ſuffer either their diſcernment, information, or their ſincerity, candour, and judgment, to be brought into queſtion by that poſterity, whoſe approbation they wiſhed to obtain. Vaſari, Borghini, Dolci, Bellori, Freart, Felibien, the Marquis Malvaſia, the Cavalier Ridolfi, Du Freſnoy, Du Piles, &c. were very different in their views and capacities; ſome more attentive to the

the mechanical, others to the ideal parts of the art; but all equally holding themſelves bound, not to diſgrace that *Name* they affixed to their works, by any partial, inequitable judgments: accordingly their writings have given inſtruction and pleaſure, and the world has had very little occaſion to differ, and to reverſe any of their judgments. We are not without characters of this kind, whoſe names are too well known and eſteemed by the public, to need my mentioning of them; ſome of theſe are, to my own knowledge, highly capable of ſoaring above common-place criticiſm, and entering into the very pith and eſſence of art. From ſuch as theſe would they but write, an ingenious artiſt could have nothing to dread, whether they were friends to other artiſts, or enemies to himſelf. Such writers would feel themſelves ſtimulated by a nice ſenſe of honour, would find it neceſſary to conſider the whole of a work, to eſtimate fairly the importance of the

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ſpecies of excellence it may poſſeſs, whether it were ſuperiorly excellent in one or in many, he would ſpecify the degree of this excellence, would conceal or omit nothing that could be of importance, and would make every generous, candid conceſſion, before he would venture to ſtake his own name and good repute againſt the artiſt he may cenſure, when unbiaſſed poſterity was to determine between them.

As to thoſe writers who may find it neceſſary to diſpenſe with theſe formalities of reaſon and juſtice; when, from kindneſs and partiality, they are ſometimes induced to beſtow upon a friend, the ſounding title of the firſt Painter, the great Painter of the preſent age, and other ſuch vague indefinite praiſe, as ſpecifies nothing but the writers good wiſhes, and leaves poſterity entirely in the dark, and to divine in the beſt manner they may be able, in what this excellence and extraordinary ſuperiority over the other co-

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temporary painters, might have conſiſted, whether it was in the fertility, the novelty, the dignity, the originalty, and the extent of his invention (for as this is a matter of the firſt importance, it is probably what poſterity will firſt enquire after) or whether this extraordinary ſuperiority conſiſted in a penetrating, deep judgment, in the uſeful application of piety, of wiſdom, of important morality, or of elegant, claſſical erudition, or whether he was ſuperiorly eminent for his extenſive knowledge and academical ſkill, in repreſenting all the parts of the human body, in all the varieties of character, of action, and of paſſion, in which they may have been diverſified in thoſe admirable pictures; he muſt then have produced, to have warranted all this ſuperior preference, though unfortunately no ſuch pictures had come down to them. But to look for theſe very eſſential matters amongſt portrait painters, is like looking for wool amongſt goats; and yet one

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ſhould imagine that theſe very eſſential particulars, muſt naturally be uppermoſt in the minds of knowing and learned men, when they think of excellence in the arts, and mean either directly or by implication to decide upon the pretenſions of rival artiſts.

The other day, happening to ſtumble upon a whole length picture of George the Firſt, I believe (but 'tis in one of the rooms at Northumberland Houſe) I felt myſelf irreſiſtibly led into a kind of reverie; this picture, thought I, muſt, doubtleſs, have been painted by the artiſt of higheſt faſhion in his day; he muſt, conſequently, have made money, kept open houſe, and had it often in his power to oblige his friends, and was, in his turn, loved by them. Some of theſe friends might have been writers, either occaſionally, or by profeſſion, and they have, perhaps, recorded his name (more, to be ſure, according to the meaſure of their own affections and wiſhes to oblige,

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than to any merit they could diſcover in ſuch work as this before me).

Now, if one of theſe writers, who are pleaſed ſo liberally to beſtow great characters, was ſtanding here; let us ſuppoſe him to be Pope, and at his elbow a native of Otaheite, or rather a cultivated Athenian, (whoſe company would be more acceptable) how could ſuch a writer juſtify himſelf, what anſwer could he give to the queſtions that might be aſked? Was it becauſe that this Mr. Jervoiſe had ſtudied no more of the human figure than the mere face, that he has managed all the reſt of this picture in ſo incorrect, ſlovenly, and ſtrange a way: what is this intended for, a leg; and this, and this, what is it? Fie upon it, my dear Pope, is this a work of art? and by that hero in whom your liberality has united ſo many fine qualities, the grace of Apelles; the what have you called it, of Zeuxis, of —— Is this, indeed, a painter of eminence in

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your eſtimation? You muſt have been without eyes, as well as reflection, if you was ſerious.

I am not ſo unreaſonable as to look for any judicious ſelection, or ideal beauty, in the portrait of an individual; theſe are, I well know, reſerved for the more ſublime purſuits of geniuſes of the higher order, whom alone we ſpeak of and praiſe when we think of eminence in the arts: but even to deſcend to thoſe portrait matters, which ſo ridiculouſly occupy ſo much of the attention of you Engliſhmen; yet even to execute in a becoming manner, this branch of the art, it requires a ſubordinate and inferior ſkill of its own. Every individual being a ſyſtem within itſelf, compoſed of a trunk or body, and its extremities or members, each of thoſe parts having alſo its leſſer members and ſubdiviſions; theſe at leaſt might and ought to have been either given or ſufficiently indicated: if the legs and thighs have not all the beauty, fitneſs

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and eaſy grace, that we beſtow upon our Apollo; if the arms and ſhoulders, the thorax, the abdomen, and the hips, are not ſtrikingly beautiful or expreſſive, yet, at leaſt, all theſe parts have ſome decided form and ſituation, as well as a certain affinity to each other, which indicate the character and habits of the individual; and is it not certain, that to repreſent in an artiſt-like way, each of theſe parts requires the ſame ſtudy and ſkill that is employed in acquiring a capacity to repreſent the face. Muſt you then be reminded, that reputation, honour and exalted character, is the great palm and prime reward that is ſo ardently ſought for with ſuch unwearied pains and toil, by thoſe who have devoted their lives to the purſuit of ingenious arts; and can you forget that conſcience, juſtice, and honeſty, ought to be conſulted by thoſe who will take the diſtribution of this reward into their—— Hold, hold, Mr. Cenſor, exclaimed Pope, the arts are, I find, ſerious things with

you Athenians; but, ſurely, there needs not all this formality and argument about the trifle in queſtion; my partiality for a friend has, perhaps, led me into an act not ſtrictly right; and yet, after all, as Jarvis and his cotemporaries were equally confined to the ſame low purſuit; and it may be with but little difference in the degree of their ſkill, ſome allowance might be made for my raſh interference, where the object was of ſuch little conſequence; in diſcriminating between the merits of Tweedle-dumm and Tweedle-dee, though judgment would be ſilent, yet friendſhip will determine the preference: I hope it is not neceſſary to aſſure you, that if either genius, or high abilities, had the leaſt concern in the controverſy, my candour and integrity ſhould never have been queſtioned; and, what is more, if any one had dared to diſtribute character and preference amongſt our poets, in the filching clandeſtine way you ſo juſtly cenſure,

every

every body will do me the juſtice to acknowledge, that I ſhould have been the firſt to reprobate it.

Men are much more liable to be deceived by dwelling on the artfully bloated names of living artiſts, than they could be by the conſideration of their works, if we can eaſily, and with little ſhame, bring ourſelves to ſay, the ſublime, or the elegant, or the ingenious, or the great, the maſter painter, Mr. Such, or ſuch-a-one, we ſhall find our tone much lowered, and our ſounding epithets greatly diminiſhed, when we mention their works; when we ſay, ſuch a portrait of a gentleman, of a lady, of a family, remarkable for what ——— In a word, the conteſts of portrait painters for faſhion and precedency, are of no other importance to ſuperior art; but as they happen to divert the attention of the public from it, and our poſterity will concern themſelves no more about the differences between the Hudſon's, the Vanderbank's, the Cloſterman's, the

Kneller's, the Jervoiſe's, the Richardſon's, and the other unimportant triflers of the next age (if there ſhould be any ſuch) than we do about thoſe of the laſt. When the work is of no conſequence, 'tis no matter by whom it was executed. Moral and good writers ſhould accompany their panegyricks with the reaſons that juſtify it, if it was only for example ſake to others: what ought to be of weight with them is, that it might help to put a ſtop to the ſcandalous practice of our hireling ſcribblers, who value themſelves upon being able, by only adopting this vague, general praiſe, or cenſure, to pull down, or to ſet up any character, be the reaſon and fact what it may.

Floating down this fiery cataract are many figures, three of whom repreſent the abuſes of power. An enraged king tearing his hair, and beating his head with that enſign of command he had ſo ill employed; his beard and antique dreſs

were

were intended to intimate, that he had been abſolute, and lived in times prior to the actual, and underſtood limitations of monarchy. The ſecond is one of thoſe Popes who had endeavoured, through the influence of his eccleſiaſtical character, to graſp at that earthly power and dominion, which was abſolutely diſclaimed by the divine author of our faith, as utterly repugnant to the doctrines and practice he had laid down for his followers; I have, accordingly, made that world, which was the object of his ambition, the inſtrument of his puniſhment, and repreſented him with a fiery terraqueous globe on his ſhoulders, preaching in the flames, like another Phlegyas. His proper counterpart, the wretch on his left, holds that execrable engine of hypocriſy, injuſtice, and cruelty, the *Solemn League and Covenant*, a ſpecies of Croiſade, equally ſubverſive of peace and good government; and much more ſavage, deſtructive, and odious in

its conſequences. The Hiſtory of Mankind can ſhew nothing more horrid than the aſpect of religion, as it has been exhibited by thoſe gloomy intollerant miſcreants: they might be allowed, with impunity, to arrogate to themſelves the title of Saints, and monopolized Heaven, and confined it to what limits they pleaſed. But that they ſhould ſet up legal pretenſions to the excluſive ſole proprietorſhip of the Earth alſo, and rake together for their own peculiar uſe, all the little gratifications and enjoyments of it, and ſhould dare to make uſe of force, to burn and deſtroy in conſequence, Atheiſts might well deny a Providence, if a hell had not been prepared for ſuch complicated, ſuch finiſhed wickedneſs.

I am, however, happy in believing, that this group is likely to be of the leaſt uſe of any in the picture; for kings are, at preſent, ſo circumſcribed by laws, that they can ſcarcely have any faults but in common with their ſubjects. The

Papacy,

Papacy, for ſome time paſt, has been liable to few or no objections of any moment; and until ignorance and barbariſm return again, but little annoyance can be apprehended from that quarter: and ſome of the deſcendants of the fifth monarchy, men and covenanters, may be numbered amongſt the moſt diſintereſted friends of equal laws and liberty, both civil and religious. However, theſe figures may ſerve as ſcare-crows, and help to remind us how neceſſary it may be to watch and pray, not againſt theſe only, but againſt the encroachments of all deſcriptions of men, ſince all equally love to place themſelves in power, and to have others in dependance upon them: and, in truth, they are not much more blameable and vicious, who attempt theſe things, than the others are, who, from cauſes not leſs reprehenſible, have ſuffered them to take place, by either wilfully or inattentively neglecting to provide the neceſſary bounds and reſtraints.

Having now arrived at the end of the laſt picture, I ſhall juſt obſerve, that it was my wiſh, when I began the work, to make pictures for the porch (if haply my abilities and circumſtances permitted it) where ſome future Zeno might find a uſeful text, which, with his amplyfication, would be a means of inciting his hearers to the purſuit of true patriotiſm and true glory, by the exertions of active, genuine virtue. As to the account of this work, which is thrown together in theſe papers, I have given myſelf no great ſolicitude about any order and arrangement, my intention being only to collect the materials for a book, not to make one: accordingly I have followed whatever momentary reflections occurred to me, whilſt they appeared either agreeable or uſeful; and in whatever place, without much regarding whether they broke in upon the narrative of what was done in the pictures or not, I have been, perhaps, more circumſtantial in the account

count of theſe pictures, than was generally neceſſary; but it aroſe partly from a deſire to gratify the curioſity of an amiable friend, who has it not in his power to ſee them; and partly to amuſe myſelf during a ſtate of very diſagreeable ſuſpenſe, in which it was impoſſible for me to paint, whilſt it was ſo doubtful whether I ſhould ever be able to obtain that exhibition of my work, which was to be my ſole reward from thoſe for whom I had undertaken it; however, this account may be of uſe; and, perhaps, afford ſome entertainment to others alſo. But, as it was hurried on without reviſion or correction, the indulgent reader will kindly excuſe the many inaccuracies and defects he muſt have met with: my endeavours have extended no further than ſimply to point out, in a homely, painter-like, and very curſory way, ſome few of the leading ideas that occurred to me upon the variety of matter the ſubject of the work afforded; if, haply, thoſe ideas

ſhould

ſhould merit it, others will poliſh, and dreſs them out for my advantage, in a manner that it would ill-become me to attempt.

By the next year I ſhall be able to go over the whole work, and lick it into ſuch general effect, force of colour, and light, and ſhade, as will be more reconcileable to my own ideas of the neceſſary mechanical conduct: ſeveral crudities will be removed by the general accord or harmony; many parts that are too forcible will be weakened; and many that are too weak will be ſtrenghtened, and brought forward upon the eye. All theſe ſubordinate conſiderations I wiſhed to reſerve for an agreeable entertainment, after ſo much labour of a more ſerious and eſſential kind, which required my whole undivided attention; and, I flatter myſelf, that the Spectator will, next year, own himſelf to have been a little precipitate, if he ſhould conclude, at preſent, that I am unſtudied, and unſkilled in the

infe-

inferior and more trifling conſiderations, becauſe I have reſerved them to the laſt. I ſet out in this work with a firm perſuaſion, that a more intimate union might be effected between the ideal and the mechanic of the art, than has been generally imagined; but it appeared to me the beſt method to ſecure the unum neceſſarium firſt.

With reſpect to many abuſes that have been occaſionally and freely cenſured, in the courſe of thoſe reflections, I ought to inform the reader, that a much loved and valued friend has been very earneſt with me to omit them; he urged a great deal about imprudence, the being inattentive to my own intereſt, the poſſibility of offending thoſe who might have it in their power to injure me; that many of thoſe abuſes were, poſſibly, very ſtrongly fortified with extenſive and powerful connections, and might eaſily cruſh an unprotected individual, like me, that I would be martyred, and ſo forth; he grew very

ſeri-

ſerious, and I fell a laughing: no, no, nothing leſs likely to happen, ſaid I, your friendſhip for me clouds your judgment; I know you too well not to be aſſured, that if you were in my ſituation, you would ſpurn all thoſe petty conſiderations when duty required it. You have frankly acknowledged, that you was altogether of my mind, as to the juſtice, the integrity, and the pertinence of thoſe remarks, and that they contained nothing unbecoming an honeſt man, and a good citizen; nay, you even ſaid, that it would be evident I had no other object in view, but the reputation of the country, and to vindicate, and ſupport the dignity of that great line of art, which has ever been the peculiar delight of all cultivated people: allow me, then, to laugh at all the reſt; and, to aſſure you, that no injury to me can be apprehended to follow from the printing of thoſe reflections: the nation at large, the nobility and gentry, the learned and intelligent,

gent, the preſent age and our poſterity; in a word, the honour or intereſt (which is, you know, the ſame thing) of all are (ſo far as they can be concerned with arts and artiſts) embarked in the ſame bottom with the cauſe I have been maintaining; and if my mode of expreſſion ſhould unfortunately appear harſh to a few individuals, and that the purſuit of my argument has led me into the inveſtigation of matters they might wiſh untouched, this being, in its nature, unavoidable, they will have too much gallantry to be offended.

FINIS.

APPENDIX.

THOSE who may be curious to know how this work came into my hands, the following account will fully inform them. Immediately upon my connection with the Royal Academy, in a converſation, at one of our dinners, where we chatted a good deal about the concerns of Art, I made a propoſal, that, as his Majeſty had given us a palace (Old Somerſet Houſe) with a chapel belonging to it; that it would become us jointly to undertake the decorating this chapel with pictures; that it afforded a good opportunity of convincing the public of the poſſibility of ornamenting places of religious worſhip, with ſuch pictures as might

might be uſeful, and could poſſibly give no offence in a Proteſtant country; that, probably, this example would be followed in other chapels and churches; that it would be opening a new and noble ſcene of action, would not only be highly ornamental to the country, but would be abſolutely neceſſary for the future labour of the many pupils the Academy was breeding up; adding, withal, an obſervation I had made ſome little time before at Milan; that, in one church there (the Domo) there was more work of pictures and ſtatues, than the whole Academy could be able to execute in a century, even ſuppoſing them to work every day. Every one came into the propoſal with great eagerneſs. Sir Joſhua Reynolds propoſed, as an amendment, that, inſtead of Somerſet chapel, we had better undertake St. Paul's cathedral, which was agreed to; and he was accordingly commiſſioned to propoſe it to the dean and chapter; they conſented, and we had a

regular

regular meeting of the Academy in conſequence, where Angelica, Barry, Cipriani, Dance, Reynolds, and Weſt, were, by the majority of votes, ſelected from the body of the Academy for this purpoſe; the matter made ſome little noiſe for a time; but, in the end, came to nothing; as we were informed in October, 1773, that the Biſhop of London, Dr. Terrick, would not give his conſent.

Very ſhortly after our diſappointment in the affair of St. Paul's, I received the following letter from Valentine Green, Eſq; mezzotinto engraver to his Majeſty.

SIR,

Incloſed you receive a copy of reſolutions of the Society for the Encouragement of Arts, &c. in the Strand, relative to the decorating of their New Room, in the Adelphi. The favour of your

company is therefore requeſted, to meet the ſeveral artiſts whoſe names are inſerted in thoſe reſolutions, at the Turk's Head Tavern, Gerrard Street, on Tueſday evening, the 5th of April next, at ſeven o'clock, to determine upon an anſwer to be reported to the Society. The plan referred to in the reſolutions will be, at that time, produced for your inſpection.

I am, &c.

VAL. GREEN.

Saliſbury Street,
March 31, 1774.

Copy

Copy of the Reſolutions of the Society of Arts, &c. January 28, 1774.

Reſolved, That in order to the decorating the New Room, proper Hiſtorical, or Allegorical Pictures be procured, to be painted by the moſt eminent artiſts, provided ſuch pictures can be obtained with convenience to the Society.

Reſolved, That it would be proper for this purpoſe, to have eight Hiſtorical, and two Allegorical Pictures.

Reſolved, That the ſubjects of the Hiſtorical Pictures be taken from ſome part of the Engliſh Hiſtory, and that the ſubjects of the Allegorical Pictures be emblematic deſigns, relative to the inſtitution and views of the Society.

Reſolved, That if ten eminent artiſts can be found, who are willing to paint the above Pictures, that the Society ſhould allow them the profits ariſing from an Exhibition of them, in their New Room, for a proper limited time in one year, in order, in ſome meaſure, to indemnify them for their time and trouble.

February the 18*th.*

Reſolved, That the following artiſts are proper perſons to execute the Hiſtorical and Allegorical Pictures.

Signiora Angelica Kaufman,	Hiſtory
Sir Joſhua Reynolds,	
Mr. Weſt,	
Mr. Cipriani,	
Mr. Dance,	
Mr. Mortimer,	
Mr. Barry,	
Mr. Wright.	
Mr. Romney,	Allegorical
Mr. Penny.	

Reſolved, That the Exhibition propoſed, be opened by the Society, for the advantage of the artiſts who ſhall paint the Hiſtorical and Allegorical Pictures, for the decorating the New Great Room.

February the 25th.

Reſolved, To open the exhibition as near the time of the other exhibitions, as the nature of the Society's affairs will admit, and that it be continued for any time the artiſts ſhall deſire, not exceeding four months.

Reſolved, That the dimenſions of the pictures be agreeable to the plan delivered to the Society, by Mr. Green. (This plan conſiſted of eight Hiſtorical Pictures, each 9 feet wide by 11 feet 10 inches high; and two Allegorical Pictures, one 8 feet by 5, the other 7 by 5 *.

* The pictures I have executed are two of 42 feet in length each, by 11 feet 6 inches in height; the other four are each 15-2 in length, by 11 feet 6 inches in height.

March the 11*th.*

Reſolved, That upon the moſt moderate computation, the incident expences of an exhibition of the paintings, in the Society's New Room, for four months, will not be leſs than the ſum of two hundred and eighty five pounds, viz.

For the neceſſary attendance of	£.
Servants - - - -	150
Deſcriptive Catalogues - -	45
Tickets - - - -	10
Advertiſements - -	70
Removing Seats - - -	10
	£. 285

Reſolved, That the Society do provide the neceſſary ſervants to attend the exhibition, be at the expence of the deſcriptive catalogues, advertiſements, and other contingent charges, the whole not exceeding three hundred pounds.

March

March the 30th.

Reſolved, That Mr. Green be deſired to acquaint the artiſts with the reſolutions of the Society, relative to the exhibition, and report their anſwers.

SAMUEL MORE,

SECRETARY.

Sir Joſhua Reynolds did not attend the meeting at the Turk's Head, to give an anſwer to the Society of Arts, but commiſſioned ſome one of the company (Mr. Cipriani, I believe) to ſignify his refuſal; other members alſo diſliked the propoſal; and a letter of refuſal was ſent to the Society, which I ſigned along with the reſt, though I was extremely ſorry to loſe ſuch an opportunity of ſhewing the little I could do; and, perhaps, getting ſome friends, &c. which (however it might

be with the others) I ſtood in great need of.

More than three years after this, viz. in March, 1777, Mr. Green, at my deſire, propoſed to the Society, that one of thoſe Royal Academicians they had applied to for the decoration of their Great Room, was now willing to take the whole upon himſelf, and to execute it upon a much larger and more comprehenſive plan; this was aſſented to by the Society; and the next night Mr. Green delivered the following letter from me.

SIR,

The propoſal for decorating the Great Room of the Society of Arts, &c. with Paintings analogous to the views of that inſtitution, and declared to that Society, on Wedneſday, the 5th of March, by Mr. Val. Green, member of the ſame,

on

on condition the ſaid Society provided the artiſt with canvaſs, colours, and models, proper to carry it into execution; the ſaid propoſal was made to the Society as above, by the deſire and conſent of

JAMES BARRY.

Suffolk Street, Hay Market,
March 6, 1777.

To the Chairman of the Committee of Polite Arts.

The Society agreed, the work was carried on, and the whole of what I have received from time to time, for models and other ſimilar matters, has amounted to forty five pounds; this was the only expenditure of the Society, in which I wiſhed

wiſhed to have any concern; and it was with much difficulty I could prevail with their Secretary More, to ſuffer me to have the diſcretionary diſpoſal even of this: to meet with ſuch an inſult (or what ſhall I call it) and ſo early in the work, had well nigh tempted me to throw up the whole buſineſs in diſguſt; but on enquiry I found it aroſe altogether from the Secretary himſelf, without his receiving any order from the Society, for ſo uncivil, abſurd, and indelicate an interference; however, as the man could have no ground of quarrel or diſlike to me (as we were almoſt utter ſtrangers to each other) I thought it beſt to paſs it over, and to have as little intercourſe with him in future as poſſible; ſince, as he appeared neither fooliſh or ill-bred, I could not help regarding him as inſtigated to this by ſome of my left-handed friends, whom he might think it eligible to oblige, and who were as indifferent about the intereſt or wiſhes of the

the Society, as they were eager and induſtrious to embarraſs me; but a ſhaft from the old quiver, I conſidered as a thing of courſe.

As I intended to take up the work upon a plan much more extenſive and laborious, one of my pictures being almoſt equal to all that had been originally propoſed, and that I had to do with a Society founded upon the expreſs idea of the Encouragement of Arts, with ſuch a Preſident as that beſt of men Lord Romney; and ſuch Vice Preſidents as the Dukes of Richmond and Northumberland, the Earls of Harcourt, Radnor, and Percy, the Honourable Charles Marſham, Sir George Saville, Bart. Sir Charles Whitworth, Edward Hooper, Owen Saliſbury Brereton, and Keane Fitzgerald, Eſqrs; and compoſed of ſuch members, as Dukes, Marquiſſes, Lords, and a long liſt of the moſt honourable and reſpectable names, exhibited to the world in the printed book of the

Soci-

Society. In a tranſaction with ſuch characters as theſe, I felt my mind perfectly at eaſe, and ſecured againſt all contingencies: if I ſhould die in the courſe of the work, the colourman would be provided for, and I ſhould at leaſt have the reputation of falling as became a man, in the moſt honourable effort my vocation could poſſibly admit of; but if matters took a happier turn, and that this laborious work ſhould be carried through, I concluded that as the ideas of fitneſs and propriety have a reſpectable ſtability with men of honour and probity, and that if at one time they think it juſt to contrive and to hold forth ſome compenſation, as the ſlender reward of a certain portion of time and trouble, that a fortiori, the ſame ideas of propriety, fitneſs, and juſtice, will not be wanting, when this time and trouble is encreaſed four-fold; and therefore "That Exhi-
"bition propoſed in their New Room,
"for a time not exceeding four months,
"in

" in ſome meaſure to indemnify for *time* " and *trouble*," I conſidered at leaſt as a thing of courſe, about which it would have been both indelicate and idle to ſtipulate.

G.R. III.
BRITISH MUSEUM

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